musical
COURIER

MAY 1, 1950 25 CENTS

IVA KITCHELL
Dance Satirist

ENGAGED . . . Fabien Sevitzky, conductor of the Indianapolis Symphony (second from left), tells Bernard Kritzman (second from right), 15-year-old pianist, studying at Boston University, that as result of a successful audition he has been chosen as soloist with the Indianapolis forces next season. Prof. Jules Wolffers (extreme right), Kritzman's teacher, and Dean Warren S. Freeman, dean of the college, look on.

AFTER RECENT WALKUERE PERFORMANCE at the Barcelona Opera . . . In foreground, left to right: Kirsten Flagstad, who sang Bruennhilde; F. Horwitz, the impresario; and Doris Doree, American soprano, the Sieglinde.

Cadenzas that Bloom in...

TEMPORARY TEXANS . . . Sidney Harth, violinist, and Moreland Kortkamp, his accompanist, attired in the manner suited to "Western Week" at Daniel Baker College, Brownwood, Tex.

FOUR SCORE AND THREE . . . Mayor Albert D. Cash of Cincinnati cut a huge birthday cake at 83rd anniversary celebration of Cincinnati Conservatory of Music, April 5. L. to r., Anthony Krista, who designed and decorated the cake; Cecilia Ward, a student who participated in the musical program; Dr. Luther A. Richman, dean and director of the Conservatory; Mayor Cash; Thomas Hogan, Jr., president of the Conservatory; Peter M. Kohl, business manager.

GREETING! . . . Salvatore Baccaloni, basso of the Metropolitan Opera, acknowledges introduction to Francis, new animal star of the movie of that name. Holding Francis's bridle is his trainer, Nancy Craig, radio commentator, is at right. (Photo—Cosmo-Sileo)

PRIZEWINNERS . . . R. to l., William Chrystal, Shirley Barsuk and David Gibson, who respectively won first, second and third awards in the recent piano competition at the Peabody Conservatory of Music, Baltimore, under sponsorship of the Edward B. Marks Corporation. The 11 contestants played three 20th century compositions each, one from the Marks catalogue. Prizes were $50, $30 and $20.

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Boston Forces Give Thompson Symphony

By Jules Wolffers

BOSTON—Randall Thompson's well-written Third Symphony received its first Boston hearing when Charles Munch returned to conduct the 20th pair of Boston Symphony programs. According to the program notes, the Harvard professor's aim is to please his audience. In this he succeeded, as the volume and intensity of the applause showed.

Zino Francescatti appeared as soloist in two works, the violin concertos of Bach in A minor, and of Saint-Saens in B minor. The artist's virtuosity is too well-known to require discussion here.

The previous week, the ever reliable and musicianly Richard Burgin led the orchestra through Rossini's Overture to L'Italiana in Algeri, the Bartok Third Concerto and the Strauss Don Quixote with fine playing from cellist Samuel Mayes and violist Joseph de Pasquale in the last-named work.

Other Music Events

For a quick glance at other New England orchestral news—the 15-year-old violinist, Robert Menga, was soloist with the Bangor, Maine, Symphony. In Norton, Mass., the rare sight of a concertmaster leaving her chair to take over a piano assignment was witnessed when Betty Leavitt was soloist in the Beethoven First Piano Concerto with the Wheaton Community Orchestra, Frank Ramseyer, conductor. And in Haverhill, Mass., that city's Civic Symphony brought down Rolland Tapley as soloist in the Mendelssohn Violin Concerto under the baton of Julius Woessner.

Brandeis University sponsored a three-event observance of the current Bach commemoration, chiefly built around the Brandenburg Concertos. Bodky presided from the harpsichord.

In the recital field, one resident and one visiting artist provided most excitement. Soprano Alice Farnsworth showed a big voice of fine quality and good range in a splendid recital at Jordan Hall with Felix Wolfes at the piano. The same hall housed a remarkable program by Nathan Milstein in which the noted artist completely captured his Richmond series audience. Artur Balsam was a splendid accompanist.

The Boston Conservatory Dance Series attracted its biggest house of the season for the amusing and witty work of Charles Weidman and Company. Earlier, Shankar and his Troupe scored with Jordan Hall events.

Ditson Fund Announces Sixth Modern Festival

The Sixth Annual Festival of Contemporary American Music sponsored by the Alice M. Ditson Fund takes place May 18 through 21 at the McMillin Theater, Columbia University. Highlights are an orchestral concert given in collaboration with the Columbia Broadcasting System on Sunday afternoon, May 21, and an American Folk Music concert on Saturday evening. The orchestral concert will be conducted by Izler Solomon who will receive the Annual Award to an American Conductor; the program includes the premiere of William Bergsma's Symphony No. 1 and first New York performances of Henry Cowell's Symphony No. 5 and Elliott Carter's Holiday Overture. The folk music concert presents the Old Harp Singers from Tennessee. On May 18 there will be a song recital, with Helen Thigpen, soprano; Alice Howland, mezzo-soprano, and James Pease, baritone; two premieres of song cycles will be given—Aaron Copland's Twelve Poems of Emily Dickinson, and Coventry by John Edmunds.

A chamber music concert will be given on May 19, in collaboration with the American Academy and the National Institute of Arts and Letters and conducted by Saul Schechtman. Performers will be the Five-Wind Ensemble and the New Music String Quartet, Bethany Beardslee and Marie Kraft, sopranos. The festival committee for 1950 comprises Aaron Copland, Otto Luening, Douglas Moore, Quincy Porter, William Schuman and Virgil Thomson.

TRIPLE DECKER BIRTHDAY CAKE . . . On April 4, Pierre Monteux, celebrating his 75th birthday, was honored by the Musical Association of San Francisco with a party in the Gold Room of the Hotel Fairmont, some 700 attending. The San Francisco Symphony, led by Gaetano Merola, played a musical program for their conductor's anniversary. (Photo—Strohmeyer)

ON THE COVER

Iva Kitchell, one of the few dancers who has ever appeared in solo programs on the major concert series throughout the country, recently concluded a record-breaking tour of 84 engagements. She has appeared with the New Orleans Symphony for two consecutive summers, also twice with the Promenade Symphony in Toronto. Miss Kitchell plans to tour Europe this summer, and her management, NCAC, has just announced the opening of her 1950-51 season with a third return engagement on Boston's Celebrity Series.

Although she has gained a national reputation as a dance satirist, Miss Kitchell also includes serious dances in her programs. Of the thirty-five original works in her repertoire, nine have music especially composed by the composer-pianist, Harvey Brown, who is also her accompanist. (Center photo by Yvonne Le Roux; Spanish, by Valenti; others by Dwight Godwin.)

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Seventy-first Year
May 1, 1950

FACING THE MUSIC

By Harold C. Schonberg

LATELY I've been browsing through Pepys, marvelling anew at the little man who counted his shillings and pence, ogled his wife's maids, and sang duets in the inn. Is there anything like Pepys in literature? John Evelyn wrote, about the same time, an equally voluminous diary: it is just so much bones without flesh. Evelyn wouldn't inspect the gift of a side of venison and, finding it spoiled, promptly send it to his mother. Evelyn wouldn't have gone to a bookseller and bought, "for the love of the binding," three books. Evelyn wouldn't have attempted to flirt with "a pretty, sober, Dutch lass"; nor would he have noted, when Major General Harrison was hanged, drawn and quartered, that he (the General) looked "as cheerful as any man could do in that condition." No; Evelyn was far from Pepys. Today psychiatrists hint all sorts of things about the little diarist. Maybe they are right. But Samuel Pepys gave us a wonderful picture of himself, of the years 1659-1669 in London, and of the literature, customs and music that were so important a part of the London of his time.

Pepys greatly fancied himself as a musical connoisseur, and was always bewailing the lack of equivalent understanding on the part of his wife. He would go out of his way any time for a singing session, would cry in rapture over a well-turned cadence, and would drive his wife wild by his preoccupation with music. He played the flageolet, he made "barber's musick" with a citthern, stood in the yard outside of great houses, content to hear the music that emerged, and made serious attempts to master such instruments as the "Viallin," lute, spinet and recorder. Pepys was perhaps more than an acceptable lutenist, who delighted in an audience. Once, he records, he took his lute into the dining room, played, "and I took much pleasure to have the neighbors come forth in the yard to hear me." Pepys also was a ballad collector, and willed his magnificent collection to Magdalene College, Cambridge. That is a story in itself.

His musical tastes were, on the whole, chaste, and he preferred chamber music to everything else. "To White Hall, where I staid to hear the trumpets and kettle-drums, and then the other drums, which are much cried up, though I think it a dull, vulgar musick." An inveterate theatre-goer, Pepys made careful note of musical matters on stage, including the hectic evening at the Red Bull, where William Rowley's *All's Lost but Lust* was presented. On this night of March 23, 1661, an unfortunate actor received punishment not mentioned in the script: "the boy that was to sing a song, not singing it right, his master fell about his eares and beat him so, that it put the house in an uprore." As well it might.

April 10 of the same year was a busy day for Pepys. In the morning to see the Dock-houses. Then to Commissioner Pett's house. Then on board the *Prince*. After that, home for a little dinner. Then to Rochester to see the Cathedral. So to the Salutation Tavern. Then to Hempson's, "and found it a most pretty house, and rarely furnished, only it had a most ill accesse on all side to it, which is a greatest fault that, I think, can be in a house. Here we had, for my sake, two fiddles, the one a base viall, on which he that played, played well some lyra lessons, but both together made the worst musique that ever I heard. We had a fine collacion, but I took little pleasure in it, for the illness of the musique, and for the intentness of my mind on Mrs. Rebecca Allen." The bewitching Mrs. Allen was to play a part in the secret life of Samuel Pepys. On this occasion, when the party broke up, Pepys was clutching Mrs. Allen's left arm. "Going home, she would needs have me sing, and I did pretty well, and was highly esteemed by them. So to Captain Allen's (where we was last night, and heard him play on the harpsichon, and I find him to be a perfect good musician), and there, having no mind to leave Mrs. Rebecca, I did, what with talk and singing (her father and I), Mrs. Turner and I staid there till two o'clock in the morning, and was most exceeding merry, and I had the opportunity of kissing Mrs. Rebecca very often."

For more innocent pleasures, Pepys had a childlike desire to master all musical tricks. Once, at a dinner, he and his friends "had a fellow play well upon the bagpipes, and whistle like a bird exceedingly well, and I had a fancy to learn to whistle as he do, and did promise to come some other day, and give him an angell to teach me." The "angell" refers not to a heavenly assistant, but to coin of a more earthly realm. At other times Pepys would stroll along Gray's Inn Walk of a fine Sunday afternoon, "and with great pleasure, seeing the fine ladies walk there. Myself humming to myself (which now-a-days is my constant practice since I began to learn to sing) the trillo, and found that by use it do come upon me." Would that the trillo came as easily to present-day singers. Pepys took his singing seriously enough to hire a teacher, and even took a fling at composition. "Long with Mr. Berkenshaw in the morning at my musique practice, finishing my song of *Gaze not on swans*, in two parts, which pleases me well, and I did give him £5 for this month or five weeks that he hath taught me, which is a great deal of money, and troubled me to part with it." £5 was indeed a great deal of money in those days.

Pepys collected these. A woodcut from a ballad to the tune of A-wake, a-wake, O England.

A polite man, Pepys always observed the amenities, but often with difficulty where music was concerned. "Went to hear Mrs. Turner's daughter play on the harpsichon; but Lord! it was enough to make any man sick to hear her; yet I was forced to commend her highly." With such a delicately attuned ear, it was no wonder that the music of sleep should disturb him, like the time he spent a night on board one of His Majesty's ships. "But Lord! the mirth which it caused to me, to be waked in the night by their snoring round about me: I did laugh till I was ready to burst!"

BUT whereas Pepys could gallantly smile at Mrs. Turner's daughter, and roar with laughter at the snorers, his attitude toward his wife was a little different. "Being returned home I find Greeting, the flageolet master, come, and teaching my wife; and I do think my wife will take pleasure in it, and it will be easy for her, and pleasant. So to the office, and then before dinner making my wife to sing. Poor wretch! her ear is so bad that it made me angry till the poor wretch cried to see me so vexed at her. . . ." Poor Mrs. P. had just started singing lessons, too, from a Mr. Goodgroome. A few months later, Samuel "did soundly rattle him for neglecting her so much as he has done—she not having learned three songs these three months and more." What Pepys should have realized was that his "wretch" of a wife was doing the best she could, and her best was none too good. At any rate, the lord and master was not happy. He brooded about it until some time later, and then cut his Gordian knot. "This day, being dissatisfied with my wife's learning so few songs of Goodgroome, I did come to a new bargain with him to teach her songs at so much, viz., 10 shillings a song, which he accepts of, and will teach her." There was one time, though, when Pepys nearly had a good, if indirect, word for his wife's singing. That happened when a friend, Betty Turner, opened her mouth in song. Pepys was horrified at what came out. "Worse than my wife a thousand times," he wrote, in shocked disbelief.

PERHAPS the most spectacular musical utterance in the diary comes on February 27, 1668. Pepys and his wife went to the King's House, to see Massinger's *The Virgin Martyr*. He didn't think too much of the play. "But that which did please me beyond any thing in the whole world was the wind musique when the angel comes down, which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then, nor all the evening going home, and at home, I was able to think of anything, but remained all night transported, so as I could not believe that any musick hath that real command over the soul of man as this did upon me: and makes me resolve to practice wind-musick, *and to make my wife do the like*."

Italics mine. Poor, poor Mrs. Pepys.

Orchestral Music Takes a Young Slant

Concerts patterned to the tastes of junior listeners mark drive for early music participation and understanding

By Mary L. Stoltzfus

TODAY'S symphony orchestras are looking to the future by giving the younger generation a slant toward music. Juvenile audiences are encouraged not only to listen to specially prepared programs, but to participate from the interpretive, creative and critical angles.

The major symphonies no longer have this field to themselves. Many orchestras in the medium-sized and smaller cities have progressive ideas in this direction. The material in this article is necessarily far from complete, compiled from releases received from time to time throughout the 1949-50 season, but it gives the outlines of this stimulating and far-reaching movement.

Among orchestras which gave prizes this year for musical composition to juniors are the New York Philharmonic-Symphony, the Dallas Symphony and the Norwalk (Conn.) Symphony. The Dallas award was won by E. D. McLaughlin, Jr., 16-year-old high school student, for his Scottish Suite, performed at the orchestra's final young people's concert on March 25 before 2,800 youngsters. Genevieve Chinn was the New York winner for her short piano piece, Rollicking-Frollicking.

The symphonies also are tying up with local organizations in promoting interest. The schools, of course, are asked to help; the Baltimore Symphony and the Sioux City (Iowa) Symphony are two which go direct to the school auditoriums. The children's concerts of the Minneapolis Symphony are reproduced by tape recordings and distributed to schools throughout Minnesota. The North Carolina Symphony, which this season gave 130 concerts on tour throughout North Carolina, Tennessee, Georgia and Virginia, included many children's programs.

Girl Scouts Take Over

Among the concerts on the Cincinnati Symphony youth schedule is a special Girl Scout Concert each January, with narration written by a grown-up Scout and given by an Intermediate, chosen by competitive try-outs throughout the county. The audience is generally around 3,000.

The National Symphony of Washington, D. C., started the policy of having business firms sponsor six concerts of an educational series, thus enabling the management to abandon an admission charge for the first time.

The Knoxville (Tenn.) Symphony has struck upon a happy and workable formula for presentation of their children's concerts. The orchestra sponsors itself in two afternoons of concertizing, giving two programs each afternoon. Since all expenses are incurred at the first concert, the second performance the same afternoon enables the venture to be a profit-making one, although the children pay only twenty-five cents for a study book, used in the schools prior to the concert. The orchestra reports that the first event of this sort was "somewhat timidly" offered to the city and county schools, but the response was so overwhelming that the double-header concerts became a necessity. The programs are given in the 4,000 seat auditorium on the campus of the University of Tennessee, and are studied beforehand through records played in the classrooms. One county school sent a group that had never been in the city before.

Seattle (Wash.) has the Youth Symphony Orchestra of the Pacific Northwest, which exists independently, and maintains a summer music camp and a preparatory "Little Symphony." The Wichita (Kan.) Symphony has a flourishing Youth auxiliary body, and gives prizes, scholarships and public appearances to winning juvenile soloists.

Toying with Haydn

In the line of participation, the New York Philharmonic-Symphony this year had Leopold Stokowski conducting a performance of Haydn's Toy Symphony with an orchestra of children. This orchestra also presents child and teen-age soloists; so, among others, do the Dallas Symphony, and the Philadelphia Orchestra. The latter added ballet attractions in its final programs in April for the Children's and Youth series when pupils of the Thomas Cannon School of the Dance were featured in Tchaikovsky's Nutcracker Suite, and 15 pupils of Nadia Chilkovsky in choreography for Prokofieff's Scythian Suite. The Dayton (Ohio) Philharmonic lists four young people's concerts with soloists from local high schools.

PARTICIPATION IN ¾ TIME . . . The Norwalk Symphony makes visual the spirit of Strauss waltzes by presenting youthful dancers in costume. (Photo—David Brooks)

The Charleston (S. C.) Symphony is among the orchestras which pursue the canny policy of drawing an audience of all ages to a concert in which they feature a children's chorus. This year auditions were held in the concert hall and over the radio to select voices for the solo parts. So much interest was created that the orchestra enlarged its plans to present more soloists.

It remained for Chattanooga, Tenn., to cast the small fry as critics. In January, the Chattanooga Symphony, at the instigation of the Chattanooga Times, put on two concerts in Memorial Auditorium, with a total audience of more than 7,500.

Sleigh Bells Pfd.

The lure of publication was invoked to induce the listeners to take pen in hand to write of the concert, the chosen review to be run—with by-line—in the columns of the sponsoring newspaper. Suzanne King, 11, wrote the winning article, and her text contains hints that conductors of this type of program might well ponder: "The sleigh bells in Mozart's Two German Dances attracted everyone's attention," for instance and "Every student enjoyed singing the Hymn of Praise."

From a visual point of view, she liked to watch the violins and the harp, and noted, "It is amazing how the violinists could stay together and bow at the same time." She sums up sedately, "Any program that could hold the attention of the vast audience of people as the symphony players did is truly interesting," and ends with the exhortation, "Let's have another program next year, please!"

FOLLOWERS OF THE SYMPHONIC MUSE . . . Young listeners make no secret of their admiration for the work of Joseph Hawthorne, conductor of the Chattanooga Symphony Orchestra. The picture was taken following a recent concert.

L., Elisabeth Schwarzkopf as Madame Butterfly at Covent Garden. (Photo, Alec Murray.) Above, Victoria de los Angeles, who sang Mimi there.

London's Spring Brings Full Quota Of Fine Oratorio, Opera, Ballet

By Arthur Notcutt

LONDON.—Hans Hotter, who has sung with immense success at Covent Garden for the past two years and is reported to be engaged for the "Met" in the fall, gave a Schubert recital at Wigmore Hall. It is a far cry from Wagnerian baritone roles to lieder, and though the stage suits his particular qualifications better than the concert platform, he showed superlative musicianship in his interpretation of Winterreise.

This song cycle, as is well known, was written for a tenor and the transposition to baritone necessitates a darker tone which adds to the already sombre character of this group of songs. He uses his beautiful *mezza-voce* with most moving effect and his subtle phrasing and the intensity of his dramatic power made a deep impression. All were sung with variety of tonal color and feeling, such songs as Irrlicht, Rast, Die Krähe and the concluding Der Leiermann must be especially singled out. The Wigmore, though perfect in size and acoustics for the average recitalist is too small for a singer with such vocal power as Hotter possesses.

Hungarian Pianist Bows

The last of this season's New Era concerts introduced a young Hungarian pianist, Lyvia Rev. Possibly the Chopin Concerto in E minor did not display her talents to the full, so considerable are they, and one looks forward to hearing her in a work that gives greater opportunity to this highly gifted artist.

Before and after the Chopin, two such varied works as Martinu's Double Concerto for strings, piano, and tympani and Brahms' Second Symphony were played. The orchestra was the Philharmonia—in splendid form—and the conductor Rafael Kubelik, making one of his last public appearances here before taking up his appointment at Chicago. His reading of the Brahms was memorable for its precision, clarity and unfailing taste. The brass and woodwind were superb and both the higher and lower strings of fine quality.

Daphnis et Chloe with Chorus

At the most recent B.B.C. Symphony concert, Ravel's Daphnis et Chloe Suite was played complete for the second time in a few weeks. Some of us in London can remember the introduction of this ballet here in the famous season given at Drury Lane Theatre by the Diaghileff Company in 1914, when it created a vivid impression by reason of the beauty of the décor and versatility of the members of the ballet.

Hearing it complete at a concert is, however, a different matter. There are beyond doubt longueurs. Use of the wordless choir adds appreciably to the effect. Boult conducted a polished version.

Elgar's The Kingdom Revived

Occasionally one of Elgar's lesser known choral works is included in the Royal Choral Society's programs. This year it was The Kingdom, of which Sargent is said to be a warm admirer. Though on a smaller scale, it is considered by many Elgarians superior to the better known Apostles, but it has only succeeded in winning the favor of a limited public. There are superb moments in the score, which was admirably sung, and effective parts for the soloists (on this occasion, Isobel Baillie, Janet Howe, William Herbert and Harold Williams, a quartet on which it would be difficult to improve).

Tchaikovsky's opera Pique Dame is little known in England though it has been heard both on the stage and by broadcast. A concert version in English has recently been given in which the leading roles were sung by Valentina Aksarova and Max Worthley. The difficult piano part was effectively played by John Gardner.

Handel and Bach Choral Music

With the approach of Easter, oratorio was much to the fore. Messiah was given in St. Paul's Cathedral by the London Choral Society (John Tobin, conductor), without any cuts, the service lasting nearly three hours and a half.

In celebration of the Bach bicentenary, the Bach Choir, under Dr. Reginald Jacques, gave the B minor Mass, the St. John and the St. Matthew Passions within a few days—the last on Passion Sunday, commencing in the morning at 11, with a break for lunch, and continuing in the afternoon.

All these took place at the Albert Hall, where the Royal Philharmonic Society also devoted an evening to the B minor Mass under Boult's direction, with the choir of the Goldsmith's Choral Union. This body of singers, though excellent up to a certain degree, hardly has sufficient body of tone to do full justice to this monumental work.

The music of Reger is seldom heard in England. It was enterprising of Gina Bachauer, the Greek pianist, to include the colossally difficult Variations of this composer in her recital. Her technical equipment is amazing and her performance was indeed magnificent.

New Ballets

A delightful new ballet has been produced at Sadler's Wells Theater by the resident company, entitled Summer Interlude. The choreography is by the talented young dancer Michael Somes, his first effort in this capacity, which shows undoubted promise. A simple and attractive story, and clever dancing by this excellent young company won immediate favor. The work is likely to be a permanent addition to the repertoire. Sophie Fedorovitch's décor is enchanting and the principal dancers, Patricia Millar, Pirmin Treca and David Blair, are more than fulfilling the high hopes formed of them. The music is Respighi's arrangement of old airs and dances, but the ballet itself is modern and romantic in character.

At Covent Garden, the Sadler's Wells Ballet has further enlarged its repertoire by the introduction of a ballet based on Tchaikovsky's Second Piano Concerto under the title of Ballet Imperial. This was originally arranged for Kirstein's American Ballet Caravan and first performed in New York in 1941. The choreography is by George Balanchine, scenery and costumes by Eugene Berman. It is purely balletic—there is no story and only one scene. The principal dancers were Margot Fonteyn, Beryl Grey and Michael Somes, all remembered by American audiences. (Incidentally, the Sadler's Wells ballet celebrates its 21st anniversary on May 15, when a gala performance will be given.)

American Visitors

Two young American artists have made successful appearances. Nadia Koutzen at Wigmore Hall played an ambitious program with splendid mastery, including Bach's Sonata in G minor for unaccompanied violin and an involved Duo Concertante written by her father.

Abbey Simon, pianist, was heard with the L.S.O. at the Albert Hall. He set himself an exacting task in choosing Brahms' Second Piano Concerto and emerged from it with distinction.

HANS HOTTER, baritone, interpreter of Wagner roles at Covent Garden, who is reported engaged for the Metropolitan in the coming season.

Paris Restages Louise on 50th Anniversary

By Suzanne Demarquez

PARIS. — Important revivals at the Opéra-Comique have followed one another rapidly under the new and active director, Emmanuel Bondeville.

A much-anticipated event at this theatre was the revival of Louise by Gustave Charpentier, in a brand-new *mise-en-scène* and settings, on the 50th anniversary of its premiere, Feb. 2, 1900. Nothing was neglected to give this performance the character of a gala event. The décor was designed by the famous artist Utrillo, who once again evoked Montmartre in a way which roused tempestuous applause.

The same day, the composer had received the insignia of Grand Officier of the Légion d'Honneur. The evening's performance was attended by the President of the Republic, and *tout Paris* of letters and art. Charpentier proved that his 90 years had not diminished his artistic vitality when he led in person the Chant d'Apothéose, episode in the opera for soli, choir and orchestra. The interpreters also triumphed; Géri-Boué as Louise; Solange Michel, effective as the Mother; Edouard Kriff as Julien, and Louis Musy as the Father, the latter staging the work with superior art, not to forget the first conductor of the Opéra-Comique and the Société des Concerts, André Cluytens.

Le Roi Malgré Lui, by Chabrier, was taken over unchanged with the exception of the excellent singer and comedian, Roger Bourdin, who assumed the role of the King, earning a well deserved success. So did his partners, Odette Turba-Rabier, Denise Duval, and the excellent bass and stage director Musy. The conductor was again Cluytens.

At the Opéra-Comique, too, the ballet master Etcheverry created a harmonious if somewhat abstract ballet on Tchaikovsky's Piano Concerto in B flat minor. Against a setting in grey, the dancers stood out in black, rose and flesh-colored costumes. Solange Schwartz was the star of the evening.

At the Opéra two great dancers appeared successively in the difficult role of Giselle. Vyroubova was appreciated for her charm and virtuosity, while Tamara Toumanova was brilliant in her strange and phantom-like characterization. In both cases Serge Lifar was their partner, and was justly applauded.

At the Théâtre de Paris, Kalman's operetta The Czardas Princess had only a limited success, though Marta Eggerth and Jan Kiepura were the stars.

At the Théâtre Mogador the new operetta, La Danseuse aux Étoiles, by Vincent Scotto, was so successful that a long run is anticipated in spite of the rather poor libretto. Marta Labarr sings and dances beautifully, the costumes and settings by Jose Zamora are brilliant and gay.

Annie à la Française

The third operetta produced recently was Annie du Far West (Annie, Get Your Gun), a "find" for the Theatre du Châtelet. This presentation surpasses in tempo, taste and novelty anything recently seen here, thanks to the staging of Maurice Lehmann. The décors and costumes by Douking are masterpieces of this artist; the dancing is treated in a new and modern fashion by Victor Gsowsky, inspired by recent American technique. With new lyrics by Albert Willametz, the music of Irving Berlin will soon be sung everywhere here. Lily Fayol, as Annie, Marcel Merkes and the orchestra, conducted with *brio* by Felix Nuvolone, are the stars of the evening.

So many events in the theatre leave little space to report on the numerous concerts. But I want to mention the French premiere of Vol de Nuit, contemporary opera with text by the writer-aviator Saint-Exupéry, which inspired the music of Dallapiccola. The music is extraordinary in translating the atmospheric values of nature into sober and moving effects, tellingly reproduced under the baton of Roger Desormiere by the Orchestre National de la Radio.

GUSTAVE CHARPENTIER
(Wide World Photos)

Orchestral Leaders in Visits

Recently the Swiss conductor, Edmond Appia, introduced to us the Suite Symphonique by Ernest Bloch in a well integrated performance.

At the Concerts Lamoureux, George Tzipine presented an important Franco-British program. It included the interesting Concerto for Strings by Alan Rawsthorne, and a Concerto for Piano and Orchestra by Arthur Bliss.

Recently the Société des Concerts was led by the eminent composer Eugene Goossens, who conducted his Concerto for Double Orchestra. The same organization presented the Concerto for Violin and Orchestra by Jean Rivier, and the Concerto for Ondes Martenot and Orchestra by André Jolivet. The "Ondes" were admirably played by Ginette Martenot and the orchestra and sounded incomparably rich. The Société also offered the noted conductor Carl Schuricht in a Bach program.

Otto Klemperer appeared with the Orchestre Pasdeloup. Eugène Bigot at the helm of the Orchestre Lamoureux led the Paris premiere of the Double Concerto for Clarinet and Bassoon by Richard Strauss, with the notable virtuosi, Cahuzac and Allard, as soloists.

Chamber Music Events

The old Société Nationale and the Tryptique have revived their chamber music series. At the concert of the former we admired the premiere of a new work by Henri Barraud, musical director of the Radiodiffusion Française, Chante-Fables for voice and piano; at the latter an important concert of English music was heard under the auspices of the British Council.

The six string quartets by Béla Bartók were ideally interpreted by the Vegh Quartet.

A marked impression was achieved by the Quartet de Sao Paulo, from Brazil, appearing in France for the first time, and presenting among other works, a very beautiful quartet by Villa-Lobos.

Iturbi on three evenings packed the immense Palais de Chaillot to capacity, as soloist and conductor with the Orchestre de Valencia. It was his first return to Paris since the war.

Among pianists I should like to mention Pierre Sancan, Monique de la Bruchollerie, Lucie Caffaret, all well known and appreciated, and the enchanting French soprano Nicole Travols, an ideal interpreter of Mozart.

Aix-en Provence Plans Festival

AIX-EN-PROVENCE, FRANCE.—Another International Festival of Music will take place here from July 15 to Aug. 6. The program includes Mozart's Don Giovanni under Hans Rosbaud, with singers from several countries; concerts by the Orchestre National and the Concerts du Conservatoire under conductors Munch, Desormiere, Bour, Galliera, Rosbaud and Nadia Boulanger; choral and symphonic programs by the chorus of the Academia di Santa Cecilia of Rome and the Strasbourg Cathedral Choir; and chamber music events.

Among solo artists to appear are the pianists Wilhelm Kempff, Monique Haas, Aldo Ciccolini; the violinist Johanna Martzy; the harpsichordist Aimée van de Wiele, the Paris Wind Quintet. Novelties include the first European performances of Messiaen's Turangalila Symphony and Poulenc's new Piano Concerto, the Magnificat of Monteverdi, Messi da Requiem of Pizzetti, the Gloria Mass and Judith by Vivaldi, a concert hearing of Monteverdi's Orfeo, concertos by Bach, Mozart, Beethoven, old-time rarities by the Society of Forgotten Music, and excerpts from 17th century operatic works.

Francaix Opera for Bordeaux Festival

PARIS.—The first performance of La Main Enchantée, opera by Jean Françaix, is scheduled for the Bordeaux Festival, to be held in May. Among the conductors to appear are Munch, Andreae, Golschmann, and the leading soloists include Casadesus, Cortot, Dupré, the singers Solange Delmas and Raoul Jobin. The Grand Ballets de Monte Carlo and the Groupes Folkloriques Basques et Espagnoles are also to appear.

Sixth Cartagena Festival

CARTAGENA, COLOMBIA.—The sixth music festival was given by the Pro-Arte Musical of this city from March 20 to April 2. The Orquesta Sinfonica Nacional of Guatemala was heard, and the solo artists included Tossy Spivakovsky and Andres Archile, violinists (the latter also conducted three concerts with the orchestra), Alexander Borovsky, Rudolf Firkusny, pianists, and Irma Gonzalez, soprano. Most of the artists also appeared in recitals. Guillermo Espinosa, regular conductor of the orchestra, directed the other programs.

Koussevitzky Visit Gives Impetus to Israel's Music

By Peter Gradenwitz

TEL-AVIV.—The Israel Philharmonic Orchestra seemed magically transformed into an orchestra that one did not remember ever having heard, when one bright evening Dr. Serge Koussevitzky stepped on the platform and held musicians and audience in spell for a superb rendering of Prokofieff's Fifth Symphony, followed by Tchaikovsky's Fourth.

Koussevitzky showed himself greatly impressed by the musical enthusiasm in the country and promised to help in a number of projects now being realized. He has become Honorary Chairman of the committee concerned with the erection of a proper concert hall in Tel-Aviv. He is also interested in the idea of big festivals to be held in Jerusalem—probably with a biblical note fitting the Holy City—and he has promised support for the colony of Ein Gev on the shores of Lake Tiberias where a shed is being built (much on the plans of Tanglewood) for the yearly music festivals and a country-music-school is envisaged.

The subscription series before this was conducted by the French batonist Charles Bruck. In one of his series Ida Haendel played the Sibelius Violin Concerto, while in the other he had as a soloist Israeli pianist Frank Pelleg, who gave a striking performance of a fine new Piano Concerto by P. Ben-Haim. In a special program two short orchestral pieces by Izhaq Edel, of Tel-Aviv, were presented.

A Chamber Orchestra was founded recently by Michael Taube, Tel-Aviv conductor; the coffee shortage prevailing in Israel at the moment was amusingly relieved for an evening when Taube led an inspired rendering of J. S. Bach's witty "Coffee Cantata," sung by Miriam Sheffer, Karl Salomon, and Haim Flaschner. Joseph Gruenthal, composer of Jerusalem, contributed a new composition to the concert, entitled Vision. He also finished an interesting Piano Sonata and played it in a broadcast from Jerusalem as well as in a public I.S.C.M. concert.

A welcome return appearance was that of the French pianist Paul Loyonnet, a great interpreter of Chopin and Debussy and a somewhat controversial yet profound performer of Beethoven.

KOUSSEVITZKY IN ISRAEL signs the guest book of Ein Gev, colony on the shores of Lake Tiberias, where a Shed for music festivals is being erected. With the conductor, who was feted recently in a series of guest appearances as conductor of the Israel Philharmonic Orchestra are, l. to r., Howard Shanet, American assistant conductor for the tour; Koussevitzky's valet, Victor; and Jacob Steinberger, a member of the colony. (Photo Naftali, Ein Gev)

A new development in Israel is the establishment of a music department in the Ministry of Education and Culture. Director is Frank Pelleg, who will not only subsidize and artistically supervise the musical institutions in Israel but also help in organizing festivals, exchange works of students and artists.

Israeli Music in London

To celebrate the second anniversary of Israel's independence and statehood, a festival of Israeli music was given at the London Hall on April 17. The London Philharmonic Orchestra played a program of Israeli composers, Eduard van Beinum conducting, and Frank Pelleg flew from Israel to play the solo part in P. Ben-Haim's new Piano Concerto, which he premiered in Tel-Aviv in February. The rest of the program contains Yiskor (In Memoriam) by Oedoen Partos, for viola and string orchestra, played in memoriam Dr. M. Eliash, Israel Minister to the Court of St. James, who died suddenly in March; Exodus by Joseph Gruenthal; Semitic Suite by Alexander Uriah Boscovich; and Comic Overture by Joseph Kaminski. Martin Lawrence sang the baritone solo part in Gruenthal's composition.

Tokyo Hears U. S. Artists

TOKYO.—A Japanese-American Friendship and Charity Concert was staged at the Tokyo Sports Center in Shiba Park, built recently and holding 15,000, under the auspices of The Yomiuri Shimbun. Frances Cassard, dramatic soprano, and Eric Sander, baritone, two American singers now in Tokyo, and Japanese artists were among the participants. The program included operatic selections.

Mahler's Symphony of a Thousand (No. 8) was given its first performance in Japan on two occasions at the Hibiya Public Hall by the Nippon Philharmonic Orchestra and Kunitachi Music school choirs, under direction of Kazuo Yamada. The vocal soloists included Mrs. Shiori Ishida, Mrs. Kiyoko Kubota and Miss Noriko Aramaki (sopranos), Mrs. Sadako Sasaki and Mrs. Shizukoo Kowasaki (altos), Seiichi Sonoda (tenor), Teiichi Nakayama (baritone), and Seiichi Akimoto (bass).

Tchaikovsky's opera Eugen Onegin was given its premiere for this country at the Imperial Theatre by the Fujiwara Opera troupe, being given on 12 evenings and at 14 matinees. With Toho Symphony Orchestra, conducted by Manfred Gurlitt, the roles were assigned as follows: Larina (Aiko Saida and Umeko Shindo), Tatjana (Kiyooko Ohtani and Michiko Sunahara), Olga (Kiyoko Maruyama and Kazuko Matsuuchi), Filipievna (Kei Suwa), Onegin (Ryohei Miyamoto, Noriaki Fujii and Konichi Ishizu), Lenski (Yoshie Fujiwara, Tamotsu Kinoshita and Genjiro Nagata), Prince Gremin (Keisuke Shimoyakawa). Momoko Tani and her Ballet Troupe assisted.

Act II of the Magic Flute, Mozart's opera, was given at the Hibiya Public Hall in a concert performance by the Toho Symphony Orchestra under the direction of Viscount Hidemaro Konoe.

Beethoven's Ninth Symphony was performed recently by the Nippon Philharmonic Orchestra under direction of Kazuo Yamada. Soloists were Harue Miyake (soprano), Shizuko Kawasaki (alto), Seiichi Sonoda (tenor), Teiichi Nakayama (bass), with the Kunitachi Music School Chorus.

The Symphony Concert Committee presented the fourth in its series of concerts for members of the Occupation Forces and their friends at the Hibiya Public Hall, under patronage of the Chief of Staff FEC and SCAP, and the heads of the Allied Missions. Prof. Leonid Kreutzer conducted the Nippon Philharmonic Orchestra.

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HOWARD E. AKERS: winner of wind instrument scholarship at Curtis Institute of Music, Philadelphia, Pa., in 1932; much professional playing throughout country.

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Choral Works Assume Los Angeles Spotlight

By C. Sharpless Hickman

LOS ANGELES.—The Los Angeles Philharmonic Orchestra closed its 31st season with Mahler's Second ("Resurrection") Symphony, with the Los Angeles Concert Chorale and Phyllis Moffett, soprano, and Janice Moudry, contralto, featured under Alfred Wallenstein's baton. The performance, though technically well-played, was emotionally weak, save in the choral passages of the finale and in Miss Moudry's simple, expression singing of the fourth movement. Despite its well-rehearsed drive, and good integration between chorus, soloists and orchestra, the reading lacked warmth and the *"gemütlich"* Viennese spirit fundamental to the work's communicative power. The triumph of the evening belonged to Miss Moudry and Roger Wagner, the excellent young chorus director.

Mr. Wagner emphatically scored on two other recent occasions, when he led the Chorale in Schubert's E flat Mass on the opening concert of the Los Angeles Music Festival, and the finest of several Southland Easter-time performances of the Mozart Requiem. In all of these events the 70-voice Concert Chorale has been the nucleus of the chorus used, with an additional 40 or 50 singers recruited from U.C.L.A., where Wagner has been directing this past season in addition to his work as supervisor of youth choruses for the City of Los Angeles Bureau of Music, of which the Chorale is a component.

Schubert Mass in Local Bow

The Schubert E flat Mass, receiving its Los Angeles premiere, had the single finest chorus performance we have heard here in the past decade. Though in this and the Mozart Requiem there were moments when Mr. Wagner's flair for the dramatic overshadowed his sincere religious feeling, and when his command of the orchestra was less strong than that of the chorus which he has trained for several years, the net result was impressive. The tone quality of the chorus, its exceptional responsiveness to direction, both in matters of dynamics and attack, and its superb diction and projection, were remarkable.

Two other choral events for which the city's Bureau of Music may take credit were the inter-faith concert given by the Greater Los Angeles Chorus under the direction of Dr. Hugo Strelitzer, and the national broadcast on Good Friday night of portions of Bach's St. John Passion by members of the combined adult choruses of the Bureau, under the expressive leadership of Allen C. Lannom. The Greater Los Angeles Chorus program, which offered Bach's Sleepers Awake and Giovanni Gabrieli's In Ecclesiis, reached its height in a moving performance of Ernst Toch's Cantata of the Bitter Herbs, first premiered ten years ago under Dr. Strelitzer's baton. This is a work of exceptional beauty, dramatic force, and one of the great contemporary musical expressions of the Jewish people's struggle. Though the simple, eloquent narration which binds it together was frequently distorted by over-dramatizing on the part of Edward Arnold, the narrator, it evoked tremendous applause.

The Music Guild of Los Angeles closed its fifth season with two concerts by the Hungarian String Quartet, the last featuring clarinettist Reginald Kell as soloist in the Brahms Clarinet Quartet, op. 115. Kell also joined pianist Egon Petri and the Paganini Quartet on the final Music Guild program, playing the Mozart Clarinet Quintet in A major (K. 581) and Prokofieff's folk-like Overture on Hebrew Themes. His phrasing was impeccable and his tone consistently warm and smoothly projected. Petri and the Paganini ensemble were heard in Beethoven's "Ich bin der Schneider Kadadu" Variations and Brahms F minor Quintet, op. 34.

Concluding Evenings on the Roof concerts have included a program featuring Olive Mae Beach, soprano, in songs by Schubert and Wolf, superbly accompanied by Edward Rebner; a program featuring pianist Mildred Portney in Schumann's G minor and Schubert's A minor (op. 164) Sonatas; and a concert of Bach, Mozart and Brahms by an ensemble headed by violinist Howard Colf, who distinguished himself in Mozart's D major Divertimento for String Quartet and two Horns (K. 334) and Brahms' Sextet for Strings, op. 36.

Art of Fugue in New Version

U.S.C. chamber music events have included an interesting performance of Bach's Art of Fugue, undertaken by the University's musical forces as an orchestration project, with portions of the work being transcribed for groups ranging from violin and piano through brass choir (the best) to full symphony. Another of Mme. Alice Ehlers' fine all-Bach programs, a concert by the Hungarian Quartet, and chamber music seminars by this group, have also been heard. At City College a spring series of programs was opened with a concert including an Introduction and Rondo for flute and piano by Paul Pisk, of the University of Redlands faculty, and Edward Rebner's Anacronistic Variations for Brass Quintet.

Another event of potential importance was the first annual High School Chamber Music Festival sponsored by the Music Committee of the Los Angeles Junior Chamber of Commerce, with the cooperation of the music department of the Board of Education. For this all-day event 14 ensembles from eight schools were non-competitively judged by a board of analysts headed by conductor Izler Solomon, which rendered constructive written reports to the participating ensembles. The American Art Quartet, Robert Gross, violinist, and Leonard Stein, pianist, played afterwards.

A concert by The Bohemians of Los Angeles brought well-played novelties in the form of Villa-Lobos' Bachianas Brasileiras No. 1 for eight solo cellos; Prokofieff's Scherzo Humoresque for four bassoons; and a suite, Aesop's Fables, for narrator and orchestra, each section of which was written by a different film or radio composer who is a member of the organization. Zoltan Kurthy conducted the fine ensemble.

Don Carlos to Open "Met" Season

A new production of Verdi's Don Carlos will open the Metropolitan Opera season on Nov. 6, Rudolf Bing, the new manager, announced on April 25. The occasion was the presentation of a Rembrandt painting, Portrait of a Student, to the Metropolitan Opera Association by the heirs of the late Mr. and Mrs. Otto H. Kahn. The painting, valued at $125,000, will be sold and part of the proceeds used to finance the opening performance. Don Carlos will be staged by Margaret Webster, conducted by Fritz Stiedry and have new costumes and settings designed by Rolf Gérard.

Committee Approves Cut In Admissions Tax

WASHINGTON.—Groups seeking relief from the Federal admissions tax won the first round in Congress on April 26 when the House Ways and Means Committee voted to cut the tax from 20 to 10 per cent and exempt entirely symphony orchestras and other non-profit organizations. Exemption would apply to groups which maintain orchestras, certain concerts conducted by Civic or Community membership associations, educational or charitable institutions.

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Walter Conducts as Cleveland Guest

CLEVELAND.—A revered guest conductor of the Cleveland Orchestra was Bruno Walter. His program consisted of the Fantasia on a Theme by Thomas Tallis by Vaughan Williams, Beethoven's First Symphony and the First Symphony of Mahler. To listen to his conducting of these works was an unforgettable experience. Young Gary Graffman made his local bow as soloist in the Beethoven C minor Concerto, played with good rhythmic sense and splendid technical equipment. Mr. Szell gave an exhilarating performance of Strauss' Aus Italien —a first hearing at these concerts.

Assistant Concertmaster Jacob Krachmalnik scored at another concert with a performance of Prokofieff's Second Concerto. The program also held a first performance of a genial and charming Overture for Orchestra by Jacobi, besides the Bach D major Suite and Beethoven's Second Symphony.

Thompson Symphony Heard

Randall Thompson's Third Symphony in A minor in a first hearing impressed with its genuine musical feeling, its sincere and moving sentiment. Mr. Szell gave the work a sympathetic reading. Josef Gingold, concertmaster, was heard in an ingratiating interpretation of the Paganini D major Concerto. It was a last-minute substitution for the Concerto written for him by Roy Harris; to Mr. Gingold's regret the separate orchestral parts were not ready in time for rehearsals.

At the previous pair of concerts another first local performance was Two Choric Dances by Paul Creston, imaginatively scored and warmly applauded. Robert Casadesus, was the feted soloist in the Mozart "Coronation" Concerto and the d'Indy Symphony on a French Mountain Air. Rossini's Overture to Semiramide was the curtain-raiser to this splendid program.

Local concert courses' closing events included: the Bernardi series, presenting Isaac Stern in an impressive recital and the Ballet Russe, the latter applauded by three well filled houses; Mrs. Brudno, sponsoring the former Cleveland violinist, Frances Magnes, in an interesting recital listing a solo sonata by Tibor Serly; another former local boy, Charles Joseph, violinist, now of the Kansas City Symphony, in a program including the Hindemith E major Sonata. The Civic Music Association brought the St. Louis Symphony conducted to ovations by Vladimir Golschmann, and Artur Rubinstein in a superb recital.

The Cleveland Women's Orchestra offered an all-Tchaikovsky program, meticulously prepared and directed by its founder and permanent conductor, Hyman Schandler, including the rare Third Symphony and the Hamlet Overture-Fantasy. Guest soloist was Harry Fuchs, first cellist of the Cleveland Orchestra, heard in a fine performance of the Rococo Variations, enthusiastically received.

ROSE WIDDER.

Seattle Symphony And Operas Heard

SEATTLE, WASH.—Manuel Rosenthal concluded his second year as director of the Seattle Symphony with a dramatic reading of Brahms' Third Symphony. Claudio Arrau brought added brilliance and enthusiasm with his performance of the Liszt A major Piano Concerto.

To help raise funds for 1950-51, the Symphony has announced that Arturo Toscanini and the NBC Orchestra will be heard in May.

An outstanding opera presentation was The Marriage of Figaro under the sponsorship of the Proscenium Opera Company, organized this year. Denton Rossell directed a creditable production on three evenings.

Don Bushell conducted the Seattle Philharmonic Society in another program in March. Shirley Munger, winner of a contest for young artists, was soloist in the Beethoven C minor Piano Concert, displaying technical proficiency.

JOHN HOPPER.

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Atlanta Orchestra Ends Season "In the Black"

ATLANTA, GA.—The eighth of ten concerts scheduled this season by the Atlanta Symphony, Henry Sopkin conducting, under auspices of the Atlanta Symphony Guild, Inc., featured William Kapell as guest artist in Mozart's Piano Concerto in A major (K. 414), and the Piano Concerto No. 3, by Prokofieff. In contrast to a tense and mannered approach to Mozart, the Prokofieff was played with rhythmic verve and bravura.

The duo-pianists, Michael McDowell and William Johnson, staff members of the music department of the University of Georgia, were heard on March 16 in an admirably integrated performance of Mozart's Concerto in E flat major, for two pianos and orchestra. The pianists also appeared with the orchestra in Saint-Saens' Carnaval des Animaux. Holiday in Eire by Eric DeLamarter received its local premiere, with composer and conductor sharing the applause.

A short tour, which included concert appearances at the University of Florida at Gainesville, and on the Civic Series at Thomasville, Ga., preceded the orchestra's final program of the local series. Four Wagner excerpts and Brahms' Second Symphony were played.

Orchestral Budget Met

In contrast to the dismal swan song that has become a frequent aftermath of a symphony season, the executive board of the Atlanta Symphony Guild, Inc., through Bruce C. Woodruff, president, announces with justifiable pride that the current season's $80,000 budget has been met in full. More than three-fourths of this was raised through the efforts of the Women's Committee, organized and headed by Mrs. Howard C. Smith, Jr. In recognition of her leadership, the Committee by unanimous acclaim elected Mrs. Smith honorary life chairman of the women's organization of the Atlanta Symphony Guild.

Mrs. Lindsey Hopkins has initiated a novel type of financial support by assuming sponsorship of the concertmaster's chair for 1950-51.

MARGUERITE BARTHOLOMEW.

Callinicos Records Album

Constantine Callinicos, pianist-composer-conductor, has just completed a busy season of concerts which concluded with engagements in Hawaii, where he appeared as assisting artist with the tenor, Mario Lanza. He also conducted the RCA Victor Orchestra for a forthcoming Red Seal album titled Toast of New Orleans, after the MGM picture of the same name featuring Lanza. The album contains operatic arias and duets performed in the film.

Enters Merchandising Field

Constance Hope has opened an office in Steinway Hall for consultation on merchandise promotion and public relations. She plans to develop promotional ideas for commercial products, retail stores, institutions and other industrial enterprises. Miss Hope is now acting in a consultant capacity for the Radio Corporation of America. For the past six years she was director of artist relations, a subsidiary of the same company, RCA Victor Red Seal Records. She has a background of promotion in music as well as other fields.

Aspen Festival Plans

The second annual festival will be given this summer at Aspen, Colorado, with musical programs taking place between June 26 and early September. The Tent-Amphitheatre designed by Saarinen will again be the scene of these events. The opening week will include four Wagner programs by Helen Traubel, soprano, and Lauritz Melchior, tenor, with the Denver Symphony Orchestra, conducted by Saul Caston on June 27 and 29, July 1 and 2.

After the opening week stress will be placed on the music of Bach and his contemporaries, and modern composers. Joseph Rosenstock will be the musical director of this part of the program and will conduct chamber music ensembles. Older music to be heard includes Pergolesi's Salve Regina, Bach cantatas and concerti; and moderns to be represented are Hindemith, Stravinsky, Milhaud, Schoenberg, Bartok, Britten, Bloch and others. Richard Strauss' Concertino for clarinet, bassoon and string ensemble will be heard.

Among artists and groups to be in residence as recitalists and teachers for various periods are the Paganini String Quartet, the Juilliard String Quartet, the Albeneri Trio, Vronsky and Babin, duo-pianists, and Herta Glaz and Mack Harrell, singers. These musicians will take part in trios, quartets and various other combinations.

Louis Sudler, baritone, will be heard in three programs. Felix Borowski, Chicago composer and critic, will act as moderator at round table discussions during August.

The Aspen Institute, non-profit organization incorporated by the State of Colorado, in conjunction with the concerts and the School of Music, will sponsor a series of lectures by world-known scholars, the complete list to be announced later.

The slogan for Aspen Institute was announced as: "Great Books, Great Men, Great Music."

Mrs. John V. Spachner, chairman of the Music Advisory Committee, states that in addition to the foregoing artists, the programs will also present Uta Graf, soprano, and Leslie Chabay, Metropolitan tenor. Dr. Carleton Sprague Smith will be heard as lecturer and in chamber music programs as flutist. Olin Downes, music critic of the New York Times, is to give a series of talks on such subjects as The Art of Criticism and The Music Critic and His Task. The audience will take part in various symposiums.

Ojai to Hold Fourth Festival

OJAI VALLEY, CAL.—The Ojai Festivals Management has released plans for the 1950 season, its fourth consecutive festival year. Beginning on May 26 and closing May 30, a series of four events will be presented in Nordhoff Auditorium, along with three additional performances. On opening night Bruno Walter will be at the piano for Delia Reinhardt, soprano. Ibsen's A Doll's House will be presented by 18 Actors, Inc.; the Stanford University Chorus, H. C. Schmidt, director, will participate in three concerts by the Ojai Festival Chamber Orchestra under Thor Johnson, conductor of the Cincinnati Symphony and permanent musical director of Ojai Festivals. Alfred Frankenstein, music and art critic of the San Francisco Chronicle, will lecture on contemporary music. An incomplete list of soloists includes the American Art Quartet, Frank Guarrera, baritone; James Schwabacher, tenor, Jascha Veissi, violist, Nikolai and Joanna Graudan, cello-piano team, and Wanda Krasoff, pianist. Two world premiers are scheduled, both works commissioned by Ojai Festivals, Ltd. Marcelle de Manziarly has composed Music for Orchestra, and David Diamond has edited, arranged and orchestrated the Messe des Pauvres by Erik Satie, to be given its first performance as an orchestral work.

N. Y. Philharmonic Schedules

Victor De Sabata has been reengaged as a guest conductor of the New York Philharmonic-Symphony for season 1950-51, returning for two weeks in March. Announcement was made by the Society's board of directors.

Dimitri Mitropoulos, the orchestra's regular conductor, after closing the current season, flies to Italy on May 1 for a tour of nine concerts in five cities in May and June. These include two performances of Strauss's Elektra at the Florence May Festival on May 14 and 16; the Verdi Requiem in Florence, June 6; concerts in Rome, Bologna, Naples; and broadcasts for Rome Radio and from Turin. He will include American works new to Italy, among them Morton Gould's Concerto for Orchestra and William Schuman's Circus Overture.

Three new members have been elected to the board of directors of the New York Philharmonic-Symphony—Clare Boothe Luce; William Rogers Herod, vice-president of the International General Electric Company; and Parker McCollister, of the law firm of Lord, Day and Lord.

Erede and Cleva Added to "Met"

The appointment of two additional conductors for the Metropolitan Opera next season—Alberto Erede, who has conducted at the Glyndebourne Festival, and Fausto Cleva—was announced on April 14 by Rudolf Bing. Between them, they will be largely in charge of Italian and French repertory. Mr. Bing also stated that both Fritz Reiner and Fritz Stiedry will remain next season. As previously announced, Bruno Walter will return to conduct Fidelio and the Verdi Requiem.

Curzon to Tour Europe

Clifford Curzon ended his American season with appearances with the Budapest Quartet in Washington, D. C., at the Library of Congress on April 27 and 28. He sails with Mrs. Curzon on the SS. Coronia, May 4, to begin a tour in England late this month. He is scheduled to play at the International Festival in Prague and at the Edinburgh Festival. In the autumn he will appear with several orchestras in England, and at the end of November he goes to Germany under the auspices of the British Foreign Office for a three weeks' tour which includes two appearances with the Berlin Philharmonic. Mr. Curzon's third season here opens with a New York recital at Town Hall on Jan. 6, 1951.

Richmond Symphony Gives U. S. Works

The Richmond (Va.) Symphony, William Haaker, conductor, had Amparo Iturbi, pianist, as guest artist for the third and fourth concerts of the season, given on the afternoon and evening of March 29 at the Mosque Theater. Soloist for the second concert, given the previous month, was Luigi Silva, cellist. The orchestral programs, besides numbers from the traditional repertoire, have included Hari McDonald's The Legend of the Arkansas Traveler; William A. Dawson's A Negro Work Song; An Outdoor Overture by Aaron Copland; and Andante and Rondo for Cello and Orchestra by Paul White.

Haarlem Philharmonic Concert

The Haarlem Philharmonic Society, at the Waldorf-Astoria, April 20, had Dorothy Sandlin, soprano; Italo Tajo, basso, and Appleton and Field, duo-pianists, as the artists for this organization's fifth and final musicale of the season. The duo-pianists again made evident their brilliant teamwork and excellent musicianship in two groups of numbers, the second of which was Milhaud's Scaramouche. Mr. Tajo sang Glinka, Mozart, Massenet, and Rossini arias, of which the Mozart and Rossini were most successfully projected. Miss Sandlin was heard in groups of French and English songs and an aria from Verdi's Ernani. Virginia Pleasants and Renato Cellini were the accompanists. G. B.

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THE DANCE: By ROSALYN KROKOVER

Ballet Russe and Dunham Give Manhattan Seasons

The policy of relying on a name artist for a successful season of ballet has again proved to be a risky business. The Ballet Russe de Monte Carlo pursued this line of reasoning for its Metropolitan Opera House season, which opened on April 9; but even with Yvette Chauviré (who made such a fine impression when she was here with the French Ballet) imported especially from Paris, and the excellent dancing of the group's regular ballerinas, the dull repertoire could not be brightened sufficiently to make for performances of brilliant ballet. A ballet company must have a strong repertoire to survive.

Mme. Chauviré's first appearance was in the part of Giselle on opening night. It would be unfair to form an opinion of the French dancer's conception of this difficult role on the basis of this performance. Her stylistic approach is entirely foreign to that of the company's and her combinations of steps, especially in the second act, are completely different. Add to those discrepancies insufficient rehearsal time, and the result naturally had to be a performance without unity. Frederic Franklin's Albrecht was on the exuberant side during the first act but in his second act solo he danced as he hasn't danced in years, and Mary Ellen Moylan's Myrtha was particularly distinguished.

A Revised Madroños

One of the Ballet Russe de Monte Carlo's main faults is its constant preoccupation with revising and reviving ballets that were never much good to begin with. The first on the list of this season was Madroños, which followed Giselle. Antonio Cobos now has the music listed as by Moszkowski and Saint-Saens; in the original version it was Moszkowski, Yradier and others. Ivan Boutnokoff, however, has survived as the orchestrator.

More dancing has been added for Danielian, a special part for Danilova, but at its best this series of dances is mighty thin material upon which to base a ballet. If it were not for the brilliant dancing by Danielian and the amusing bit by Danilova, which adds up to about one-fifth of the period consumed, the entire work would be a waste of time. The final number of the evening was Graduation Ball with Gerard Leavitt (The Head Mistress) and Duncan Nobel (The Old General) injecting life in the old piece. Otherwise the cast again included Danielian, Chouteau and Novak.

Chauviré's La Mort Du Cygne

The first performance of Chauviré's novelty, La Mort Du Cygne, was given on April 11. Originally this work was created by Lifar for the film, Ballerina. The present staging is credited to Constantin Nepo. Bits of Chopin music assembled and orchestrated in incredibly bad taste serve as the musical setting. Although Mme. Chauviré danced the part with beauty and elegance, even her exceptional gifts were not enough to raise the choreographic ideas much higher than those of a dancing school recital. Frederic Franklin assisted as the Hunter.

On the same program was another restaging of Antonia Cobos' Mute Wife. The music now is Scarlatti's, orchestrated by Soulima Stravinsky, and the Mute Wife is the charming Nina Novak. This ballet completely misses fire now; the music, though deftly orchestrated, is not suitable for the dramatic line of the story; and though Miss Novak has the ballet technique and style to dance the role, her castanet playing, which is so important to the part, is not technically adequate. For this ballet to make sense at all, the Mute Wife must be nothing less than a castanet virtuoso. Danielian (the husband) and the rest of the cast all try hard enough to bring some life into the work but they fight a losing battle.

The evening also offered a neat performance of Les Sylphides with Ruthanna Boris, Gertrude Tyven, Yvonne Chouteau and Roman Jasinsky. Graduation Ball again closed the program.

Mary Ellen Moylan and Ruthanna Boris brightened the evening of April 18 considerably. Miss Moylan, ably assisted by Oleg Tupine, provided some superb virtuosity in the Ballet Imperial and Miss Boris provided the light touch with a delightful performance of her Cirque de Deux assisted by Danielian, Chouteau and Sanders. This ballet remains as fresh as ever and stands up as one of the best in the repertoire.

Otherwise the evening was considerably dimmed by the first performance of Romeo and Juliet. The program was silent about the choreographer, and the only pertinent information on it stated that the work was "staged by Constantin Nepo." Nepo is Yvette Chauviré's husband, and that lady danced the leading role, in company with Frederic Franklin and an intermittent ensemble of four additional dancers. The program gives an idea of the treatment—"La Recontre, Le Duel, Le Jardin, Le Mariage Secret, La Solitude de Juliette, La Chambre, Scene d'Amour, Retour d'Exil, le Tombeau"—and the execution is equally old-fashioned. Chauviré and Franklin moved beautifully, but movement does not make choreography: imaginative ideas do; and the triteness of Romeo and Juliet is no asset to Shakespeare or ballet in general.

Gaité Parisienne with Danilova, Franklin and Danielian, was also given.

Les Elfes Revised

Les Elfes, originally choreographed by Fokine in the 1920's, was last revived in 1942 for Slavenska and Youskevitch. The present revival, on April 20, credits Jean Yazvinsky for the staging and the leading parts were danced by Moylan and Franklin. Set to music by Mendelssohn (Midsummer Night's Dream and the violin concerto) this was never considered one of Fokine's great works; today it appears dated choreographically and its production is shoddy.

The music, for the season, under the direction of Lucien Cailliet and Paul Strauss, was generally very good. However, a better piano for Rachel Chapman, would have helped matters considerably in some of the ballets. The company, as a whole, has many strong and able dancers but what it needs most is a great deal of strong and able artistic direction.

Dunham Returns

After a two-year absence, Katherine Dunham returned to New York with a large company for a limited engagement which started on April 19 at the Broadway Theater. Many of her old dancers and much of the familiar repertoire were present, together with productions titled Veracruzana, Afrique and Jazz in 5 Movements. For the most part the old dances are still the best. Jazz in 5 Movements tried hard to be arty, and at the same time down to earth; it resulted neither in art nor the essential flavor of jazz. Veracruzana, obviously inspired by Dunham's visit in Mexico, was a series of disconnected episodes ending in a mob scene.

Dunham, though, was as enchanting as ever, and her Ba tucada, Barrelhouse Shimmy and L'Ag'Ya have become classics in their way. The productions were lavishly mounted and when the members of the orchestra, under the direction of Vadigo Gogliano, have an opportunity to learn the scores, the minimum result should be a rewarding evening of theater. Members of the company included Vanoye Aikens, Lucille Ellis, Lenwood Morris, Wilbert Bradley, Claude Marchant, and Dolores Harper.

Litz in Program at Y

Although she has appeared as soloist numerous times, Katherine Litz gave her first recital with a company at the YM& YWHA Dance Theater on April 23.

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

New Sunday Music Series Makes Bow on CBS Net

As a summer replacement for the New York Philharmonic Orchestra, which made its final broadcast for the season on April 23, a new Sunday afternoon music recorded series titled "Your Invitation to Music" (3:00 to 4:30 p.m., EST) made its debut over the network of the Columbia Broadcasting System. During the 24 weeks the series will be on the air, the world's great orchestras and soloists will be heard in programs presenting symphonies, concertos, arias, and concert pieces for voice by classical and modern masters. Each of the works performed on the 90-minute program will be played in its entirety. James Fassett, Director of Serious Music for CBS, will comment informally on the scores performed.

In contrast to the usual presentations of recorded programs, there will be an endeavor to give the listener a personal approach to the music played. This is being accomplished partly through interviews by Mr. Fassett with the performing artists whose records are played on the programs. He visited them in their homes or on a typical location and, via tape recordings, reproduced the conversations with an intimate atmospheric background.

On the initial broadcast, Mr. Fassett "interviewed" Ljuba Welitch, Metropolitan Opera soprano, at her home, and pianist Robert Casadesus, when he recently sailed for France, in the library of the Ile de France off the promenade deck. Recordings of both these artists were heard, as well as an overture and a tone poem. On future programs there will be interviews with Lily Pons, Eleanor Steber, Fritz Reiner and many others.

Symphonette Returns to Air

After an absence since December from the air, the Longines Wittnauer Symphonette, with Mishel Piastro, conductor, resumed weekly broadcasts over the CBS network on April 16 (Suns., 4:30 p.m., EDT).

The opening program presented Grieg's Solveig's Song, a Waldteufel barcarolle and a Serenade for orchestra. Joseph Fuchs was featured as soloist in "October." Under the able direction of Mishel Piastro, the orchestra continues to maintain the high musical standards set in previous seasons' broadcasts.

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RUDOLF BING, new manager of the Metropolitan Opera (left), interviewed recently by James Fassett during the Green Room intermission feature of the New York Philharmonic Orchestra broadcast at Carnegie Hall, New York. (CBS Photo)

RADIO NOTEBOOK

One of the largest TV surveys to date, designed to study video's impact on school children, will soon be started by the UNITED PARENTS ASSOCIATION in New York City. The survey will blanket the metropolis and will be conducted with the approval of the city's Board of Education. The objective is to help school officials to teach school children to use TV wisely. . . . WALTER STEGMAN of WNYC's music dept., left recently for four year's study in Europe. . . . RICHARD PACK has been appointed Director of Programs for New York's station WNEW to replace TED COTT, who has taken over as manager of WNBC and WNBT. . . . During the NBC Symphony Orchestra's absence on tour under ARTURO TOSCANINI'S direction, the radio period for that time will be devoted to light classical music with an orchestra conducted by MILTON KATIMS and a guest soloist featured on each program. ELAINE MALBIN was the artist on the April 29 broadcast. . . .

• • •

Station WQXR has moved to new quarters in the New York Times Building. The new studios have doubled the floor space of the previous quarters and include plans for a large auditorium. The station is now making plans to extend their services over a large part of the Eastern seaboard. . . . FREDRIC VONN, composer-pianist, among numerous other engagements, appeared in a telecast via ABC, when he was interviewed and also played his own arrangement of Gershwin's Fantasia. . . . Offenbach's Tales of Hoffmann, the final NBC-Television Opera for the current season, was broadcast on May 1. Leading roles were taken by GEORGE BRITTEN, DOROTHY WARENSKJOLD, WILLIAM WILDERMAN, and JOHNNY SILVER. Others in the cast were CLIVE DILL, ROBERT HOLLAND, WILLIAM MAUN, WILLIAM SCHRINER, JOHN KUHN, CAROL JONES and a corps de ballet. The series will be resumed in the Fall.

• • •

Outstanding composers and pianists of the last 50 years will be heard playing their compositions in a new four-week series launched over WNEW (Suns., 7 p.m., EST). Entitled GREAT MASTERS OF THE KEYBOARD, the program will consist of re-recordings of piano player rolls made in Germany between 1904 and 1911. The artists whose performances will be heard include DEBUSSY, GRIEG, RAVEL, SAINT-SAENS, DE FALLA, MAHLER and PADEREWSKI.

A highlight of NBC's Easter Sunday music program schedule was an exclusive broadcast of the SISTINE CHAPEL CHOIR from Vatican City, which featured LORENZO PEROSI'S oratorio, The Resurrection, with the composer conducting. . . .

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SILHOUETTES By MARY CRAIG

FINAL SCENE FROM TURANDOT, as staged by the New York City Opera Company. Princess Turandot (Dragica Martinis) and Prince Calaf (Giulio Gari) declare their love for each other, while the Emperor (Edwin Dunning), on the dais above, gives his blessing. (Photo—Cosmo-Sileo)

Puccini's Turandot Is Revived at City Center

After nearly a quarter of a century, Puccini's last work, Turandot, has been restored to the current Manhattan repertory by the New York City Opera Company. The production is another triumph for this young theatre group. The staging alone was marvellously ingenious, overcoming the hazards of limited space with placement and grouping which attained tableaux of some magnificence.

The keynote of this cruel opera, brutal alike in story and in musical scoring, was struck with the first rising of the curtain when the walls of the Great Violet City of Peking were revealed, and the palace guards in their scarlet and black beat back the crowds with their scimitars. Here too was sounded the contrasting theme as the exquisite drooping figure of the slave-girl Liu moved into the picture while the Stranger Prince surveyed the tumultuous scene.

The basis of the Turandot story is common to many legendary tales; a prince must accomplish three tasks—solve that many riddles in this case. If successful, he wins the hand of the peerless princess and her royal realm or loses his head in the attempt. As the action begins, the Prince of Persia, who has essayed and failed, is to be executed at moonrise. In the staging at City Center, this Prince appears strong and handsome, proudly drawing his executioners forward by the heavy chains with which he is fettered. As the half-bare torturers and the lost Prince pass, Turandot appears for one instant on her balcony. The Unknown, who is Prince Calaf, son of the dethroned Tartar King Timur, despite the pleas of his father and Liu, decides to venture his life against the enigmas for the love of Turandot, and rushing to the great brazen gong, strikes it three times as the curtain falls.

The following scene is a Pavillion in the Imperial Palace where three grotesque ministers of state, Ping, Pang and Pong, comment in buffo fashion on the progress of events in difficult but entertaining music. These eminent counselors are Goro-ish in type, and there ensues a good deal of lengthy clowning —excellently directed in the New York performance.

In the next scene, Prince Calaf faces Turandot across the public square blocked in by the gaping crowd, and surmounted by the high throne on which is seated the Emperor, a sort of Heavenly referee. Surprisingly, the Prince solves the three enigmas. Enraged, Turandot attempts to avoid her forfeit. But in an impulse of uncalled-for generosity—also to prolong the action to a full-length opera—the victorious Prince gives her one chance of escape—she must discover his true name before dawn.

Again contrast is invoked to amplify the paucity of action. In the lovely imperial gardens flogging, bribery and torture are utilized to force the Prince's retainers to reveal his name. Little Liu, who truly loves Calaf, sacrifices her life to save Timur and Calaf, and stabs herself as the executioner approaches with red-hot irons. The noisy scene melts away into an arrestingly quiet tenderness as the Prince hurls his name into the face of Turandot, leaving her bewildered by a surge of emotion strange to her stone-hard nature.

The final scene, unfinished at Puccini's death, was completed by Franco Alfano. It is brief and nondescript. Alfano, doubtless, did his best to retain the flavor of the foregoing portions, and based his version on the composer's sketches, but the orchestral fabric sounds thin and colorless. There is a recapitulation of Calaf's love music and Turandot, quite out of character, relents and crumples into a mere woman as she announces "The name of the stranger is . . . Love." The happy couple serenely mount the golden staircase as the Emperor blesses their union and the crowds scatter flowers. The New

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Music Pseudo-Chinese

It was not our good fortune to witness the memorable performances of this work at the Metropolitan in 1926, high sparked with the beauty and allure of Jeritza, so there is no opportunity to make comparisons with it. The City Center presentation, however, did not depend on one luminous star to carry the opera. The cast was excellently chosen; the voices were superior and the stage direction was understandable and intelligent, with an imaginative quality that made the spectacles vital and interesting.

Musically, the score held much richness of harmonic texture, an intricate, pseudo-Chinese approach to modern tonality which was vigorous and expert. Puccini did not eliminate the romantic side of his writing, which in all of his work flows into honied melodies. The best of these are the diverting monologues of Ping, the delicate music voiced by Liu and the enchanting aria of Prince Calaf, Nessun dorma. The brilliant high-lying music written for Turandot is as cruel and icy as is the personality of the Princess. Choral and trio ensemble writing is of fine design, and the whole score is a masterly conception of music-drama at its most entertaining.

Cast Wins Approval

In the opening performance honors went definitely to the principals. Dragica Martinis, a Yugoslavian soprano new to this country, sang Turandot—a taxing but rewarding debut assignment. Complete analysis of the singer's artistry should await other hearings. The voice was clear and powerful; capable of living in the rarified altitudes of the exacting tessitura and taking on a more ingratiating timbre as Miss Martinis seemed to realize that the audience was with her and was cheering her on. (Incidentally the City Center audiences are a strong psychological factor in the enthusiastic success and the resultant fine singing of the company.)

Giulio Gari, a City Center favorite in tenor leads, revealed warm and soaring tones in Calaf's music. He turned in a superb job and won an audience ovation.

Some of the loveliest singing was offered by Dorothy MacNeil as Liu. She is a real artist with a voice of exceptional clarity and sweetness, and with a gift of characterization that gave to her portrayal of Lui several of the most poignant moments of the evening. Lawrence Winters, one of the excellent baritones of the company, revealed agility in action as well as fine singing in the role of Ping, ably supported by Luigi Vellucci and Nathaniel Sprinzena as Pang and Pong. Other superior delineations were those of Richard Wentworth as Timur, Edwin Dunning as the Emperor and Arthur Newman as the Court Mandarin.

Laszlo Halasz conducted a vibrant, well-integrated performance. The choreography by Charles Weidman and the admirable stage direction by Vladimir Rosing held the illusionary elements of excitement and space, while the sets and costumes of H. A. Condell were inspirational in conception and colorful in development.

Works by Julia Smith and Lou Harrison Heard

Julia Smith's little chamber opera, The Gooseherd and the Goblin, was heard in circumscribed form on the program offered by the Composers' Forum at the McMillin Theatre, April 16. For this performance, the composer acted as one of the conductors and employed two pianists, Mary Stretch and Marienka Michna. Principals were Gretchen Haller, contralto; Lena Gabriela, soprano; Walter Horn, tenor.

Miss Michna played the Suite for Piano by Miss Smith, a five part composition based on the twelve-tone scale; and the latter's Folkways Symphony, with its thematic use of American folk tunes, was played by the Teachers College Little Symphony, Dr. Ernest Harris conducting.

Lou Harrison's Suite for Cello and Harp was presented by Seymour Barab and Lucile Lawrence, and his Suite for Strings No. 2 and Two Pastorals (first performance) by the same composer were given by a string quartet from the Rikko String Ensemble.

NATS to Hold Chapter Meeting

The Chicago Chapter of the National Association of Teachers of Singing will hold its next quarterly meeting on May 7 in the Fine Arts Bldg., at 3 p.m. Professor Wm. H. Fox of the University of Indiana will speak on the psychological approach to the teaching of singing. A discussion period will follow. In the evening, the group will attend the operatic performance of The Marriage of Figaro presented at Roosevelt College under the direction of John Daggett Howell.

Traubel Returns to Columbia Management

Helen Traubel, leading dramatic soprano of the Metropolitan Opera, has announced her return to Columbia Artists Management (Lawrence Evans and Weinhold Division).

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Chicago Symphony Season Finale

By Réne Devries and Dosha Dowdy

CHICAGO.—The close of the Chicago Symphony Orchestra's 59th season was eventful. Highlighting the final three weeks under the musicianly direction of George Szell were a first performance here of Mahler's Ninth Symphony; a Beethoven program featuring Joseph Szigeti in the composer's Concerto for Violin; Artur Schnabel's memorable performance of Beethoven's Fourth Piano Concerto in G Major; and Beethoven's Ninth Symphony with the Chicago Musical College Chorus, and soloists Frances Yeend, Nan Merriman, Raoul Jobin, and Mack Harrell.

The last-named concert closed the orchestra's second season under guest conductors—a period which offered valuable opportunities to become acquainted with many world-renowned leaders. The coming season introducing Rafael Kubelik and his assistant, George Schick, as permanent conductors, is being anticipated with keen interest.

At a recent luncheon meeting for sustaining members of the Orchestral Association, Edward Ryerson, president of the Board of Trustees, in giving figures of the estimated deficit for this season ($147,000 to $150,000) announced that plans are being made to redecorate Orchestra Hall at a cost of $40,000 and to renovate the air conditioning system at a cost of $18,000. As the requested amount to cover the deficit of the orchestra's last season (1949-50) was oversubscribed, generous support is again expected this season.

Hannikainen Feted in Farewell

Tauno Hannikainen led the Chicago Symphony in its final Pop concert of the season, April 15. The popular Associate Conductor directed as though inspired a program which again showed him as a first class batonist, and received an overwhelming ovation.

Hannikainen's splendid work during his three year tenure here will long be remembered with appreciation. Speaking for the Board of Trustees of the Orchestra, Mr. Ryerson also expressed tellingly the opinion of symphony-goers when he published in the program a tribute to Mr. Hannikainen.

Apollo Club in Elijah

A decade had elapsed since the Apollo Music Club presented Mendelssohn's Elijah here. To crown its 78th season, the group gave us a mighty performance of the oratorio under the leadership of the valiant Edgar Nelson, its conductor for the past 22 years. The choristers, well prepared for their heavy task, sang vigorously and understandingly the thrilling music of this dramatic work. Members of the Chicago Symphony furnished sterling accompaniment and had in Robert Birch, at the console, a worthy organ partner.

Louis Sudler brought aristocratic presence and greater dramatic fervor and tonal beauty than many of his predecessors to the role of Elijah—and they included the famous interpreters of their time. Nancy Carr, a sincere and highly talented artist, who possesses striking beauty and is undoubtedly the most favored soprano of the day in this locality, found in her role further opportunity to disclose her artistry and vocal powers. Elizabeth Brown again exhibited her fine contralto, particularly well known and admired in her operatic appearances. David Poleri reaffirmed this listener's opinion that he is one of the foremost younger tenors, vocally and interpretatively.

Welitch in Local Bow

Ljuba Welitch, who made her Chicago debut as the final recitalist in the History and Enjoyment of Music Series at Orchestra Hall, overnight became the talk of the town for her vivid personality. In a program of grand and light opera arias, German Lieder, and songs of Moussorgsky in the original Russian, she proved one of the most fascinating singers this reviewer has heard in a long career. Paul Ulanowsky was a fine accompanist.

Jan Peerce Sings

An excellent program-builder is Jan Peerce, who does not spare his vocal resources. In his recital at Orchestra Hall, he programmed works of Bach, Mendelssohn, Mozart, Handel, Schubert, Poulenc, songs in English by Holbrooke, Rachmaninoff, McDonald and Quilter, and operatic arias galore from the repertory of a lyric tenor, to that of a *robusto*. Warner Bass was an expert accompanist.

Sigi Weissenberg's Program

Sigi Weissenberg, young pianist from Israel, is a colossal technician. Under Mary Wickerham's auspices, he gave a recital at Orchestra Hall on April 14, made up of works by Franck, Mozart, the Liszt Sonata, Debussy and Kabalevsky. It was a recital notable for speed and eclat of performance; at places one could have wished for a more relaxed musicianship, a greater depth or refinement of style.

At the age of 20 he stands upon the threshold of a career which should, with his eventual artistic maturity, be top flight. J. M.

Hortense Love Heard

Hortense Love, soprano, is one of those vocalists who make their mark in the artistic world not through the sheer beauty of their voices, but by giving authentic interpretations of the songs they present.

If it were only to have heard her delivery of the Schumann cycle, Frauenliebe und Leben, this reporter would have been more than repaid for attending her second recital within a fortnight at Kimball Hall. Kelly Wyatt was a sensitive and efficient accompanist.

Hortense Neimark Plays

In her Fullerton Hall recital played for a large audience, Hortense Neimark programmed two sonatas—Ancient Spanish Sonata, D Minor, and smaller forms

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ANNE RUDOLPH, modern dancer, will appear in a solo dance concert at the Eighth Street Theatre, Chicago, Friday evening, May 26. (Photo—Morrow)

by Schumann, Chopin, Debussy, Jelobinsky and Gershwin. Miss Neimark is a distinct personality, with an abundance of talent for her instrument, both musically and technically, and was able to get brilliant effects as well as lovely lyrical ones. So it was surprising to hear some erratic playing.

One felt that the pianist was not altogether at her best on this occasion, and it would be of interest to hear her again. The audience enjoyed a number of encores.

Anita Braude in Recital

Anita Braude, Chicago soprano, gave a recital of seldom-heard songs in Fullerton Hall on April 16, among which were two by Saminsky, three of Poulenc, Songs of Israel by Chajes and by Edel, as well as the Ave Maria from Bruch's Cross of Fire. Outstanding were the singer's poise, appearance, and pianissimo. There was a tendency to drop slightly below pitch now and then, but it was a smooth and well-rehearsed performance. With Rhea Shelters at the piano Miss Braude topped off the program with encores of I Hate Music and Estrellita.

J. DEL.

Other Concerts

Other concerts of importance heard within the past fortnight were presented by the Roosevelt String Quartet, featuring a first Chicago performance of Lukas Foss' Quartet in G; the Siegel Chamber Music Players with George Miquelle, cellist, as guest artist, playing with Miss Siegel the Shostakovich Sonata, op. 40 in addition to works of Brahms, Beethoven and Bach; the Civic Orchestra under Tauno Hannikainen with the talented 14-year-old violinist, Suzanne Malkiewitz, as soloist; the Marshall Field & Company Choral Society, directed by Albert Stewart, in its 44th annual Orchestra Hall recital, with the gifted young American pianist, Eunice Podis as soloist; De Paul University Symphony Orchestra conducted by Paul Stassevich with soloists Gwendolyn Kelley and Eugene Hopkins; Jose and Amparo Iturbi in two-piano recital at the Civic Opera House; Wanda Paul, one of Chicago's most talented pianists, in Fullerton Hall recital; Harold Van Horne, pianist, in Scholarship Benefit for the Gamma Chapter of Phi Beta Fraternity; Richard Wozny in his third annual piano recital in Kimball Hall; the Lawrence College Choir, directed by Carl Waterman; and the Duquesne University Tamburitzans and Ciurlionis Ensemble, both at the Civic Opera House.

Margo Smith's Activities

Margo Smith's recent appearances include those as pianist with Grace and Kurt Graf (8th season), Josephine Antoine, Kirsten Thorborg, William Miller and Alexander Sved. Local artists for whom Miss Smith has played during the Spring season are Judy Maas, Annette Thorn Anderson, Arnold Jones, and Ann and Austin Garrels. Miss Smith conducts large classes for singers, in musicianship, in her studio in the Fine Arts Building.

Leo Podolsky for Salzburg

Dr. Leo Podolsky has been invited again by the Mozarteum in Salzburg to serve on the faculty of their International Summer Academy. Dr. and Mrs. Podolsky will conduct a group of 15 music teachers and students on an 80-day tour to France, Italy, Austria, Germany, Luxembourg, Holland, Belgium and England, ending with a visit to the Edinburgh Music Festival.

Lynn Lauder, a Texan, is now on a scholarship at Pius XII Institute, Florence, Italy, and is in line for an extension of her scholarship for another season. She will study with Dr. Podolsky in Salzburg in August.

de Horvath Pupils Heard

Pupils of Cecile de Horvath who have appeared in recitals and on the radio and before schools and clubs of Chicago and various suburbs this spring include Isabel Rosen, Kathryn Washington, Amy Degerman, Ruth Sadlo, Jeanne Cummins, Mrs. Merril Enyeart, Mrs. Kenneth Preble, Don Sheppard, Miriam Attig, Leta Gale, Fleur Sullivan, Nan Gullickson and Eleanor Magnuson.

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, April 20, E.—The closing progrom of the Philharmonic midweek concerts listed three works: Abram Chasins' Period Suite, Sibelius' Symphony No. 4 in A minor, and Richard Strauss' Symphonia Domestica.

Sibelius' introspective work impressed this reporter as one of the most profound and important played during the season. It reduces formal tradition to a minimum, and—without being personal in a sentimental sense—creates an individual conception of the symphonic structure with overwhelming power.

Beside this work of prime magnitude, Strauss' Symphonia Domestica loses in impact. It still appears the composition of a master, but in its thematic content it sometimes borders on cheapness, and reveals a sentimentality not convincing. Mr. Mitropoulos gave it a reading of such virtuosity that the shortcomings could be forgotten.

Mr. Chasins' Period Suite makes for very pleasant listening. It is formally a reflection of the style of the 18th century. A spacious and harmonically interesting Prelude is followed by a series of short pieces in old dance-forms—Bourrée, Pavane, Rigaudon and Sarabande—all written with great facility and topped by a Fugue which provides an effective climax. It was received with enthusiastic applause, the composer bowing from a box. H. W. L.

N. Y. Philharmonic-Symphony, Leopold Stokowski conducting, April 6, E.—Stokowski ended his tenure as musical co-director of the Philharmonic Orchestra with a memorable program. As opening number he chose Gabrieli's In Ecclesiis Benedicite Domino, ceremonial music from the Symphoniae Sacrae, for two four-part choruses, organ and brass instruments. The Schola Cantorum (Hugh Ross, director) and the Westminster Choir (John Finley Williamson, director) participated. This quarter-hour work is one of the most distinguished examples of baroque music in its tonal nobility and splendor, its widely spaced melodic arches and antiphonal effects.

The remainder of the program was given over to Mahler's Symphony No. 8, in E flat major, the so-called "Symphony of a Thousand." Mr. Stokowski had introduced the work to this country with the Philadelphia Orchestra in 1916. The gigantic score is, in a sense, a successor to Beethoven's Ninth, as it also constitutes a hymn to mankind and all-embracing love. The first part is based on the medieval hymn Veni, Creator Spiritus, an invocation to the Creative Spirit in an ecclesiastical sense. The second utilizes stanzas from the final scene of Goethe's Faust, Part II, in which human love is apostrophized.

The large orchestras, and the two choruses, augmented by a Boys' Chorus from Public School No. 12, Manhattan, were heard in an interpretation of great tonal amplitude, which in conception and execution successfully matched the composer's design. The soloists Frances Yeend, Uta Graf and Camilla Williams, sopranos; Martha Lipton and Louise Bernhardt, contraltos; Eugene Conley, tenor; Carlos Alexander, baritone, and George London, bass, scored admirably in their taxing assignments. The audience accorded the work and the participants a thunderous ovation. H. W. L.

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, April 13, E.—The New York premiere of Arnold Schoenberg's A Survivor from Warsaw, op. 46, for narrator, men's chorus and orchestra, was a feature of this concert. Adolph Anderson spoke the lines which tell of the doom of Jews led to the gas chambers and their unshakable creed which makes them sing on their last mile the ancient chant, Sch'ma Jisroel. The Princeton University Chapel Choir, Carl Weinrich, director, undertook the choral assignment. The work made such a deep impression on the audience that it was repeated. To this listener neither the music nor the rather theatrical way of production seemed to measure up to the simple and deep tragedy of the subject. But so far as a first hearing of such a complicated score can suffice, the performance seemed to be excellent.

The second novelty was Alan Shulman's Concerto for Violoncello and Orchestra, played to perfection by Leonard Rose. The work, dedicated "to the people of Israel," has a strongly Hebraic feeling pervading especially its first movement. A certain kinship to Bloch's Schelomo is noticeable in the melodic treatment and the emotional content. The second movement starts as a *perpetuum mobile* for cello, but uses as a second theme a lyric line of great beauty. The finale employs thematic material of the first part leading to a brilliant climax. Composer, soloist and conductor were feted extensively.

The concert began with Mendelssohn's Ruy Blas Overture, followed by Schubert's Symphony No. 2, in B flat major, in a rather unusual interpretation. It closed with Chabrier's Marche Joyeuse and Fête Polonaise, on a cheerful note.

INGRID HALLBERG
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FELICE TAKAKJIAN gave her second New York recital in Times Hall in March. Miss Takakjian has appeared with symphony orchestra and over the radio. She is assistant to her teacher, Prof. Angela E. Weschler, on the piano faculty of the New York College of Music.

There was much applause for orchestra, soloist and conductor. H. W. L.

National Orchestral Association, Leon Barzin conducting, April 17, E.—The first half of this concert, final one of the Monday evening series, consisted of a typical rehearsal conducted by Charles Blackman, assistant conductor, and was planned to give the audience an insight into orchestral problems and procedures. The second half opened with a sonorous performance of Tchaikovsky's Romeo and Juliet Overture-fantasy, conducted by Mr. Blackman.

Following this came the New York premiere of Henry Brant's Symphony No. 1 ("A Symphony about the 1930s"), conducted by the composer. The work shows excellent talent and a high degree of craftsmanship, especially apparent in the expert orchestral writing and control of complex contrapuntal textures. There is an abundance of strong thematic material—so much, in fact, that frequently there scarcely seems to be time for it to tell.

The program ended with Mr. Barzin conducting Wieniawski's Violin Concerto No. 1. Phenomenally gifted, 13-year-old Michael Rabin was the brilliant soloist. G. B.

Kirsten Flagstad, April 11, E.—Mme. Flagstad, recently returned from a European tour, was heard in an impressive all-Wagnerian concert, assisted by an orchestra of 95 players conducted by Edwin McArthur. Splendor of tone marked her singing throughout the program, which led many to anticipate her scheduled reappearances with the Metropolitan next season after a decade's absence. Beginning with Senta's Ballade from The Flying Dutchman, sung with sure tonal command, she interpreted movingly the five Wesendonck Lieder. The soprano also sang the Love-Death from Tristan and Isolde, and Brünnhilde's Immolation Scene, those two twin peaks of Wagnerian epic portrayal, with great dramatic impact and richness of voice.

The orchestra, under the musicianly direction of Mr. McArthur, offered the Flying Dutchman Overture, the Good Friday Spell from Parsifal, the Tristan Prelude, Dawn and Siegfried's Rhine Journey, besides supplying excellent accompaniments. The capacity audience was willing to leave the hall only after a number of encores. D. S.

Maro Ajemian, April 16, 5:30 p.m.—An interesting program included the Sonata in C minor, op. 111, of Beethoven, a group of Armenian dances arranged by Komitas, the first performance of the Sonata for Piano (1947) of Andrew Welsh Imbrie, the Prophetic Rite (1935) of Dane Rudhyar, selections from Sports et Divertissements (1914) of Satie, Feux d'Artifices by Debussy, Ravel's Oiseaux tristes, and the Ballade No. 4, in F minor, of Chopin. The difficult Beethoven Sonata might have been placed to better advantage later on the program; there was unsteadiness in the opening movement, and an unsettled quality to the reading as a whole. If the Komitas dance-arrangements seem pale alongside of similar material when handled by Bartok, they were nevertheless knowingly done, as was the contemplative and interesting Rudhyar work. The satirical Satie squibs were delightful in both content and execution. Miss Ajemian is especially to be commended for a steady and tonally limpid reading of the Chopin Ballade, an unusually beautiful performance in an evening notable for unusual works. E. S. B.

Alfonso Montecino, N. Y. debut, April 12, E.—Along with many indications of a genuine and personal approach to music, the gifted Chilean pianist manifested youthful impetuosity in a few careless habits. Thus the first and last movements of Bach's English Suite No. 4 in F major and the Andante of Beethoven's Appassionata emerged with clarity and strength, but occasionally with unnecessary vigor. Faster sections in the Beethoven, Chopin's F minor Ballade and Liszt's Etude No. 10 in F minor were at times blurred by rushing and overpedaling. Though he produced bright and poetic tones in Bach, his renditions of Chopin and Liszt often sounded thin

(*Continued on next page*)

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NEW YORK CONCERTS

(Continued from preceding page)

and hard. He played several Latin-American works more colorfully. These included Harold Gramatges' Montuna, a lilting Cuban dance; Humberto Allende's Tonada No. 6, a melodious and pleasant Chilean work; Villa-Lobos' Miudinho, a rumbling Brazilian dance; and the Argentine composer Juan Jose Castro's long, sophisticated, eclectic Toccata. E. B.

TOWN HALL

Barbara Steinbach, N. Y. debut, April 3, E.—One could wish that a capacity audience had heard Miss Steinbach's program, for the young pianist made an auspicious bow. Her playing seemed completely musical; good line, sensitively molded phrases, and an excellent awareness of textures were always evident. In addition, she produced a consistently beautiful tone throughout a broad dynamic range. Miss Steinbach's program included Mozart's Sonata in F major (K. 332), Schumann's Carnaval, and shorter pieces by Chopin, Bloch, Ravel, and Liszt. G. B.

Wanda Landowska, April 4, E.—The tradition that is Wanda Landowska presented a harpsichord recital before the usual adoring audience. The program, which had several of Bach's works—the Chromatic Fantasy and Fugue, Italian Concerto, and a pair of Preludes and Fugues from the Well Tempered Clavier—also took pains to point out that although this is a Bach year, "let us not forget the music he studied." Therefore Mme. Landowska devoted the major portion of her program to works by Vivaldi, Fischer, Couperin, Grigny, Telemann and Froberger. She played as only she can do—with her usual combination of showmanship, rigid keyboard control, and a knowledge of Bach and pre-Bach ornamentation that is virtually unsurpassed today. Her Pleyel harpsichord, an instrument with unusual carrying power, is capable of all sorts of effects in registration and timbre. Mme. Landowska took full advantage of them, giving the lie to purists who in the past used to claim that the only way to play Bach and his contemporaries was with a dry, unvaried tone and finger attack. R. K.

Eleanor Steber and **Dimitri Mitropoulos,** April 5, E.—The Metropolitan soprano and the Philharmonic conductor at the piano provided a combination that attracted a large audience. Miss Steber's beautiful voice was often heard to advantage in this program, though Hugo Wolf's Geistliche Lieder from the rarely heard Spanische Liederbuch were not projected convincingly. Her interpretation remained on the surface, and was too much concerned with producing the tones. Mr. Mitropoulos, on the other hand, made the music speak eloquently, so that the combined effort lacked the right balance.

A first performance of Ernst Krenek's The Ballad of the Railroads was given by Miss Steber. Musically, the cycle is demanding, the vocal line jumping in wide intervals. Its emotional content, the anguish, fears and hopes of a man seeking a home in a new land is overshadowed by the rather artificial setting, exploiting the twelve-tone technic. The concert closed with a light and charming cycle by Marc Delmas, Du Reve au Souvenir, in which Miss Steber appeared at her best. The virtuoso accompaniment was excellently provided by Mr. Mitropoulos. H. W. L.

Bracha Zefira, April 6, E.—The Israeli folksinger gave her farewell recital, assisted by an orchestra conducted by Robert Cornman. Traditional songs of her homeland made up the bulk of the program, showing the small and handsome singer as an impressive interpreter. Illustrating her songs with gestures, she also stressed the emotional content of the offerings by changes of vocal color. The orchestral accompaniment and that of the solo instruments (the harp was played by Joan Troeaugh, the piano by Mr. Cornman) were a valuable asset to this interesting evening, which was received with ardent applause. B. K.

Iren Marik, April 8, A.—The pianist offered the Busoni arrangement of the Chaconne from the second unaccompanied violin partita of Bach; the Beethoven "Waldstein" Sonata, op. 53; and five excerpts from the Mikrokosmos and Six Rumanian Folk Dances from Hungary of Bartok. After the intermission came Consolation in D flat, and the Vallée d'Obermann, from the Album d'un Voyageur, 1835, of Liszt. Miss Marik's wonderful tone made Busoni's arrangement considerably more palatable than usual, and was similarly helpful in the Liszt Vallée d'Obermann. Miss Marik scaled the Beethoven work down to early-Mozart-sonata size; her reading lacked the forceful grandeur this work requires. But the Bartok works were, one and all, brilliantly and expressively done; the artist is a pupil of the composer. Indeed, Bartok's lovely Evening in Transylvania was the last encore of an excellent concert. E. S. B.

Ralph Kirkpatrick, April 10, E.—The American harpsichordist added another instrument to his recital by introducing a piano approximating the characteristics of those used during Mozart's time. It was built by John Challis, and its tonal quality has more resonance and roundness than the harpsichord, though, of course, a great deal less power and depth than the pianos of today. It naturally lent itself beautifully to the Mozart selections, which consisted of the Suite in C major (K. 399), the Fantasy and Fugue in C major (K. 394) and Variations on Ah, vous dirai je, maman (K. 265). The other works, all for harpsichord, consisted of Bach's Partita II in C minor, the 15 Two-part Inventions and ten sonatas by Scarlatti. To everything he played, Kirkpatrick brought a beautiful flow of sound, clean articulation, warmth and color. R. K.

Phyllis Curtin, N. Y. debut, April 12, E.—This soprano's highly successful debut recital opened with four airs by Mozart, followed by five songs of Fauré and Ravel's Chansons Madécasses. The second half consisted of Moussorgsky's Songs of the Nursery and contemporary

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songs by Oscar Lorenzo Fernandez (Brazil) and Alejandro Garcia Caturla (Cuba). Assisted most sensitively by Gregory Tucker at the piano, who was joined in the Ravel group by Samuel Baron, flute, and Seymour Barab, cello, Miss Curtin in all her offerings manifested her keen musical understanding, shown in exquisite phrasing and a great sense of the musical requirements of the various works. A certain failing in holding the pitch at times certainly was probably a shortcoming of technic and not of the ear. Undoubtedly, Miss Curtin is a singer to be reckoned with.

H. W. L.

Jean Graham, April 13, E.—This winner of the Leventritt Award, who was presented under those auspices last season with the Philharmonic-Symphony, gave her first recital, playing the Fantasia and Fugue in G minor by Bach-Liszt; Mozart's Sonata, D major (K. 576); the C major Toccata of Schumann; Impromptu, F sharp, and Ballade, F minor, by Chopin; Bloch's Poems of the Sea; Oiseaux Triste by Ravel; Allegro Barbaro by Bartok; Sonetto 104 del Petrarca, of Liszt; and Lisghinka by Liapounoff. Miss Graham as a recitalist is an exciting and capable pianist. Hers is clearly a talent of importance, already past the "promising" stage, although obviously not yet fully matured; she sometimes plays too fast and with too much intensity. But the outlines of a gift of grand proportions are there, technically and in the poetic sense. D. B.

Yiddish Culture Chorus, April 15, E.—Vladimir Heifetz, conductor of this ensemble, directed a gala concert in celebration of its 20th anniversary. The large roster of soloists included Isobel Walters, Feigel Sunshine and Libby Heisler, sopranos; Selma Hurwitz and Esther Levine-Hartblay, contraltos; Sol Tisman, baritone; and the chorus was assisted by the Bellison Ensemble—Stanley Weiner and Jerome Magid, violins; Eugene Dengel, viola; Larry Berensohn, cello; Simeon Bellison, clarinet; Joseph Seiger, piano. The program was largely made up of Hebrew music, including several compositions by Mr. Heifetz, one of them an Allegoric cantata for soprano, alto, baritone and chorus. Performances were generally excellent, and the large was generally excellent, and the large audience applauded zealously. D. B.

Music Education League, April 16, A.—With the Little Orchestra Society, Inc., Thomas Scherman, conductor, the League presented the instrumental and vocal winners of its 1949 auditions. Edward Zolas played Mendelssohn's Piano Concerto in G minor; Nancy Cirillo, Mozart's Violin Concerto in A major; David Wells, cellist, Saint-Saëns' Concerto in A minor. After intermission Jean Churchill, contralto, sang Adieu, Forêts from Tchaikovsky's Jeanne d'Arc and O mio Fernando from Donizetti's La Favorita. The concert closed with MacDowell's D minor Piano Concerto, played by William Cerny. All the participants met with most cordial applause, which should also be extended to Miss Isabel Lowden, founder and administrator of this laudable institution, and her assistants, whose self-effacing effort furthers the cause of music here. H. W. L.

Aristo Artists, April 16, 5:30 p.m.—Four talented singers received New York debuts. The baritone Edmund Heard disclosed a resonant and supple voice better suited to Verdi's O tu Palermo than to Brahms' Der Tod das ist die kühle Nacht. The lyric tenor William Diard sang Martini's Plaisir d'Ameur and Lalo's Aubade with restraint and charm and made a laudable attempt in Duparc's more dramatic song, Le Manoir de Rosemonde. The soprano Janet Southwick let top tones go shrill and accents unsteady in Mozart's Mi Tradi (from Don Giovanni), but managed some warm, soft singing in Wolf's Nun wandre Maria. Though lacking the flexibility for a florid aria from Rossini's Semiramide, Margaret Wilson's mellow contralto voice tenderly evoked mood in Brahms' Ständchen and Fauré's Au Cimitière. Except for Mr. Heard's German and Miss Wilson's French, the singers' diction was good. Each vocalist took part in a duet and in the final number, the Benedictus from Mozart's Requiem. Alice Wightman was accompanist. E. B.

American Youth Musicale, April 16, E.—The Music Lovers League presented three sixteen-year-old scholarship winners in a concert-contest decided by audience applause. Each competitor displayed such exceptional facility and artistic promise that there was scarcely any superiority in the accomplishments of the recipient of the first prize ($125 and the M.L.L. Annual Medal). This award went to the violinist Murray Warren Adler, a pupil of Louis Persinger. He performed Schubert-Wilhelmj's Ave Maria and Bazzini's La Ronde des Lutins with much poetry and often subtle sense for rhythmic detail and tonal continuity. Miss Billie Cane was his accompanist. Prizes of $62.50 each went to the pianist Robert Clark, a pupil of Hedy Spielter, and the accordionist Joseph Pizzi, formerly a pupil of Pietro Frosini. In works by Gart, Frosini and Deiro, Mr. Pizzi added suspense to the conventional qualities of the music. Mr. Clark interpreted Chopin's A flat major Polonaise and minor Ballade with moments of excitement and power and, particularly in the ballade, with a fluent handling of nuance and phrase. Lawrence Arthur was the entertaining master of ceremonies. Arthur T. Cremin, executive president of M.L.L., presented the awards. E. B.

Joseph Bloch, April 17, E.—At the end of the season, critics' ears are apt to be dulled with many repetitions. However, a recitalist to pierce this lethargy is Mr. Bloch. Brilliant and incisive in dealing with technic and penetrative,

(Continued on next page)

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perhaps slightly astringent, in interpretation, he is as refreshingly unconventional as his program. This listed the Sonata in D by Galuppi; Hindemith's Third Sonata; Outdoors (Bartok); Sonata, A minor, op. 164 (Schubert); Sonata, No. 9, op. 68 (Scriabine); and a Rossini piece with the intriguing title Pure Blooded Tarantella Interrupted by a Religious Procession. Modernism is Mr. Bloch's artistic home, and he scintillated in the Scriabine and Hindemith works. D. B.

Maggie Teyte, April 19, E.—The renowned soprano presented an unusual and delightful program. French songs and Ballads, largely from the repertory of the late Yvette Guilbert, composed the first half, Miss Teyte appearing in 18th century costume. With discreet use of gesture, in tonal color and expressive emotional contrasts, she conveyed her artistic perceptions with her customary skill in works of Weckerlin, De Sévérac, Ferrari, Tiersot and Bruneau. George Reeves was the accompanist.

For the second section, Offenbach's La Périchole was given in concert form, with some suggestion of costuming. The continuity was prepared by Louise Kinlock, who also carried the part of the Narrator. In the title role of this abridged version, Miss Teyte and her supporting singers gave the spoken portions in English, the vocal excerpts in French. Though this listener's preference is to hear the soprano in her own concert lists, the little operalogue was diverting. George Britton, Carl Frederickson, Frederick Heyne and Brent Williams completed the cast. John Coleman joined Mr. Reeves in providing gay accompaniments. M. C.

TIMES HALL

Olafs Ilzins, N. Y. debut, April 11, E.—The talented young Latvian violinist, who resides in Venezuela, was heard for the first time in the United States. His mother, Nadezda Dudar-Ilzins, provided modest and adequate accompaniments. His playing was generally deliberate and musical, with bravura effects most noticeable in the final Paganini selections, the Caprices No. 20 in D major and No. 13 in G minor and La Campanella. In these works and much of the Sibelius Concerto, he showed a feeling for romantic moods and attitudes. But his tendency, particularly in slow passages, toward heavy emphases on successive tones marred some lines and phrases, especially in Tartini's G major Sonata, op. 1, and Prokofieff's D major Sonata, op. 94. In Szymanowski's La Fontaine d'Aréthuse he suggested little of the shimmering and pale luminosity which is its essence. Ravel's Pièce en Forme de Habanera, as he rendered it, sounded more Oriental than Latin. Yet his performances had color, often bright and appealing. E. B.

The Little Symphony, April 14, E.—Appearing with this group were three young artists making orchestral debuts—Abba Bogin, pianist, heard here in recital as a Naumburg winner, who offered an admirable performance of the Beethoven Concerto No. 4 in G, op. 58; Dorothy Candee, revealing a bright, clear and well controlled soprano in Pace, pace from Verdi's Forza del Destino; and Anthony Lombardi, a tenor of prepossessing vocal endowments, made known in E Lucevan le stelle from

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Puccini's Tosca. Joseph Barone, the regular conductor of the Little Symphony, was on the podium for Mr. Bogin's number, and Henry Aaron, guest conductor, took his place for the two vocal solos, the duet O terra addio from Aida in which the singers were heard, and for the final number, Samuel Barber's Capricorn Concerto. D. B.

Bach Cantata Guild, April 19, E.—This group introduced itself with a program of cantatas by Bach and Buxtehude. The ensemble consists of a chamber orchestra of seven players and a choral group of sixteen mixed voices. The soloists also were chosen from its ranks. The performances succeeded in reviving the impression the works of these masters made at their initial hearing in small churches during their lifetime, and were distinguished by the authenticity and the devotion with which they were interpreted. The conductor was Peter Sozio; the vocal soloists included Frederick Loadwick and James Stover, tenors; Paul Ukena and Peter Maravell, bassos; Angela LaParte, Eleanor Evans and Betty Wilson, sopranos, and Violet Serwin and Dorothy Egen, contraltos. H. W. L.

CARNEGIE RECITAL HALL

Lubka Kolessa, April 3, E.—Miss Kolessa opened her recital with Schumann's Symphonic Etudes, including two from the posthumous variations. She played the work with romantic sweep and persuasive grandeur. Stylistically immaculate was her reading of Mozart's Sonata in C major (K. 330), impressive in its delicacy and heartwarming in the finely wrought lyricism of the Andante Cantabile. In strange juxtaposition, Miss Kolessa followed this with three compositions by Liszt—Funerailles, Etudes d'après Paganini and Rhapsody No. 12—in which her technical prowess was evident. After intermission she delicately interpreted two Capriccios by Scarlatti and gave an impressive delineation of Chopin's Sonata in B minor. The first movement was conceived with spacious, monumental feeling, the Largo with lyric beauty, and the Finale with impressionistic introspection. Warm applause greeted the artist's offerings and she had to play many encores. H. W. L.

Max Peters, April 13, E.—Mr. Peters' program included a group of Schubert lieder, the Caro mio ben of Giordanello, the Nina of Pergolesi, the aria M'appari from the opera Martha of Flotow, Donizetti's Una furtiva lagrima, and a group sung in English. The tenor's immediately apparent sincerity was not enough to sustain a vocal projection marred by insecure intonation and breath control. These problems, combined with unvocalistic and unidiomatic treatment of certain German words, suggest that Mr. Peters was not ready to undertake a New York recital at this time. Isaac Riley was at the piano. E. S. B.

Alfred Hopkins, April 17, E.—An experienced and enterprising tenor, Mr. Hopkins chose an unusual and attractive program consisting of seventeen songs from the Italienisches Liederbuch of Hugo Wolf (poems by Paul Heyse) and three picturesque Songs of Travel by Ralph Vaughan Williams (poems by Robert Louis Stevenson). Frequently the singer achieved vivid effects. His diction was usually clear; the voice, ample in range and volume, with tones generally in focus and on pitch, and with a timbre not unlike a baritone's. Throughout the recital his vocalism gained in smoothness, but speech-song and the sudden emphasis were more natural to him than suppleness or agility. Though his seriousness was occasionally misapplied to sophisticated passages, much of the bitter-sweet romanticism of the Wolf Lieder emerged. Intimate and poignant lyricism characterized, in particular, his rendition of Wie viele Zeit verlor ich. Of the Williams selections, Bright is the Ring of Words impressed by its melodic simplicity and ultimate serenity. Herta Sperber's accompaniments were musicianly. E. B.

Goldsand Awarded Citation By Kosciuszko Foundation

Robert Goldsand on April 18 brought to a close his cycle of six all-Chopin recitals which he has given at the Kosciuszko Foundation for the Chopin Scholarship Fund. The graces of this composer were ably realized by Mr. Goldsand in an extensive program which included the Twelve Etudes, op. 25, the Tarantella in A flat, op. 43, and the Impromptu in G flat, op. 51.

At the close, a scroll was presented to Mr. Goldsand in appreciation by the officers and members of the Foundation. The citation referred to Mr. Goldsand as "the distinguished interpreter of Chopin" and thanked him for his generosity in contributing the cycle as part of the celebration of the centennial of Chopin's death. M. L. S.

San Carlo's N. Y. Season

Fortune Gallo's San Carlo Opera will give a two weeks' season of opera, May 17-30, at the Center Theater. There will be 14 evening performances and two Sunday matinees on May 21 and 28. On opening night, May 17, Verdi's La Traviata will be performed.

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NEWS IN BRIEF

Solveig Lunde, pianist, has gone abroad for a tour of Norway, Sweden and Denmark with the Scandinavian Symphony Orchestra of Detroit under Eduard Werner. At the concert in Bergen she will play the Grieg Concerto on the piano on which it was composed.

Aniceta Shea, soprano, gave a recital at Jordan Hall, Boston, on April 23 under the auspices of the Boston Psychopathic Hospital Auxiliary.

The Kinor Symphony, Siegfried Landau, conductor, presented "A Salute to Israel" on April 16 in Carnegie Hall. Guest artists were Regina Resnik, soprano, and Reuben Vargas, violin. The previous evening the orchestra was heard in the Kaufmann Auditorium of the YMHA; appearing with them were Bracha Zefira, Israeli singer, and Heida Hermans, pianist.

Soloists on the opening night of the "Carnegie Pops," May 3, will be Lillian Kallir, pianist; Naomi Ornest, soprano, and Warren Galjour, all artists of the National Music League.

Joseph Szigeti sailed on the Queen Elizabeth on April 29 for an extensive concert tour of Europe. He will return to this country in November for a season that will mark the 25th anniversary of his American debut with Leopold Stokowski and the Philadelphia Orchestra.

Louise Behrend, violinist, who gave a recital on March 29 in Town Hall, was incorrectly referred to as a pianist in the April 15 issue of the Musical Courier.

Doris Doree's operatic schedule in Europe from January to the end of June includes appearances in leading roles at the Paris Grand Opera (two visits), the Wagner Festivals of Barcelona, Covent Garden Opera in London (three visits) the Opera Festivals of Dublin (two visits), and the Holland Music Festival. She also made a tour of England and gave a recital in Dublin.

Seymour Lipkin, pianist, only winner of the Rachmaninoff Award, has returned from filling a schedule of 60 engagements. Mr. Lipkin was soloist with the Buffalo Philharmonic under William Steinberg on tour (30 appearances), the St. Louis Symphony, Vladimir Golschmann conducting, and the Chicago Symphony with Rafael Kubelik on the podium.

Kathleen Davison Heads PPA

Sigma Alpha Iota's national president, Kathleen Davison, was elected president of the Professional Panhellenic Association at that organization's Boston Convention early this year. The Association is comprised of representatives from 15 national professional fraternities for women in various fields, including music, nursing, physical education, commerce, law, pharmacy, speech arts, and journalism. In the past Mrs. Davison has served as PPA's director of public relations, and will continue as its official representative to the Interfraternity Research and Advisory Council, as well as to the National Conference on College Fraternities and Societies.

Andreasson and Weiss Heard

Bjoern Andreasson, violinist, and Piero Weiss, pianist, have been appearing together in concert for two years. In May, 1949, they made their New York debut in Times Hall, and early in 1950 Mr. Weiss gave a solo recital in the same auditorium. On May 10 they will be heard in Baltimore.

Mr. Andreasson was born in Germany of Swedish parents. He studied with his

father, a member of the Busch Quartet, and later with Adolf Busch; played with the Busch Chamber Orchestra, and later in the Lucerne Festival Orchestra under Toscanini. He came to America in 1940 and spent three years in the armed forces. The pianist is a native of Italy and of Austrian parentage. His teachers included Leonie Gambrich of Vienna, and, in this country, Isabelle Vengerova. He has studied composition with Karl Weigl and conducting with Rudolph Thomas ,and has coached singers in the opera department at Tanglewood. (Photo —Bruno of Hollywood.)

Foster Artists' Auditions

The Stephen Foster Concert Artists, Norbell Foster, president, is holding auditions in New York for vocalists, pianists, violinists and cellists. Applicants must be 21 years of age or over, American citizens, and be adjudged ready for a public career. Residents of any part of the United States are eligible. The organization announces that the winners will be given concert appearances under the concert plan of the Stephen Foster Concert Artists. Further information may be obtained by addressing Miss Norbell Foster, 1819 Broadway, Suite 1607, New York 23, N. Y. Applicants must state name, address, age and musical background in first letter. The New York auditions continue through 1950.

Scholarship Fund to Award More Than $1,000

Applications are now being accepted by the Marian Anderson Scholarship Fund for its ninth annual auditions to be held in Philadelphia in October, 1950. First prize is $1,000 with two additional awards of lesser denominations available. The competition, open to all persons between the ages of sixteen and thirty-two who aspire to careers in the arts, favors applicants in the field of music. Applications close May 31 and forms are available from Alyse Anderson, 762 South Martin St., Philadelphia 46, Pa.

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PASSED AWAY

LORD BERNERS, composer, 66, whose given name was Gerald Hugh Tyrwhitt-Wilson, and who succeeded to the title of fourteenth Baron in 1918, died in London on April 19. He was equally gifted as a musician, writer and painter. Born in Bridgnorth in 1883, he studied in London and in Dresden, but in music was largely self-taught, though he studied orchestration with Stravinsky for a time. In 1909 he entered the diplomatic service, and after 1912 was connected for several years with the British Embassy in Rome. He composed a one-act opera, Le Carrosse de Saint-Sacrement, based on a Merimée tale, produced in Paris in 1923. In 1926 the Diaghileff troupe gave his ballet, The Triumph of Neptune; an orchestral suite from the work won popularity. His ballet, A Wedding Bouquet, with spoken lines by Gertrude Stein, was staged by the Sadler's Wells Ballet and presented in its American tour last fall. His ballet, Luna Park, was given in Cochran's Revue of 1930. Among his latest works in that form was Les Sirènes, presented in 1946. He also wrote music for a film, Halfway House. Berners was known for his brilliant and facile art of orchestration, and modern satiric touches. Among his literary productions was First Childhood, a biographical work, and several novels. He had also exhibited his paintings.

NOEL EADIE, 49, Scottish coloratura soprano, died in London on April 11. Miss Eadie was born in Paisley and studied with Esta d'Argo. She sang with the Covent Garden Opera Company, and in important concerts and festivals in England, including the Queen of the Night and Constanza at the Glyndebourne Festival. In 1931 she won a success in the former Mozart role with the Chicago Opera Company.

MARTHA ATWOOD BAKER, 63, opera soprano and voice teacher, died in Hyannis, Mass., on April 6. She was born in Wellfleet, Mass., and studied in Italy, France and Belgium, making her operatic debut in La Boheme at Siena, Italy, in 1923. Returning to the U. S., she made her bow at the Metropolitan Opera as Liu in Puccini's Turandot in 1926, appearing with this company also as Nedda and in concerts until the end of the 1929-30 season. Miss Baker sang with the Philadelphia and Boston Opera Companies, in recitals and with the Boston Symphony. In 1919 she established the Wellfleet Music Colony, and from 1938 headed the Cape Cod Institute of Music. Her three marriages were to Reuben Baker, Alberto Alberini, opera singer, both ending in divorce; and to George R. Baker, a vice-president of the Manufacturers Trust Co., New York, who died six years ago.

MARGARET RICE, 80, for more than 25 years prominent as manager in Milwaukee, died recently at her home in that city. Among her presentations were the Metropolitan, the New York City Opera, the Chicago Symphony and other prominent orchestras and recitalists. Miss Rice, a former teacher, organized the Milwaukee Orchestra Association, which for many years has presented a winter concert series by noted visiting orchestras. She also managed the Pabst Theatre in Milwaukee until a few years ago. At the time of her death she was arranging for another series by the New York City Opera.

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MUSICAL JOTTINGS

Marking its 25th anniversary, the **Guggenheim Memorial Foundation** has awarded 1950 Fellowships to the composers **Gerald Kechley, Roger Goeb, Robert Ward, Leo Smit, Irving Fine, Elliott Carter** and **Ben Weber; Harry Partch** and **Dr. Lauriston C. Marshall,** to work jointly on an electronic instrument and keyboard with 43 tones to the scale; **Dr. Marshall Stearns** for a history of jazz; **Isabel Pope,** to study Spanish secular vocal music of the Renaissance; and **Dr. Herbert Halpert,** to write a book on South New Jersey folklore and music. . . .

The **Bruckner** Society of America awarded the **Mahler** Medal of Honor to **Leopold Stokowski,** who introduced the latter's Eighth Symphony to the U. S. with the Philadelphia Orchestra in 1916 and recently conducted it again with the N. Y. Philharmonic-Symphony. . . . **Gustave L. Becker,** pianist, composer and teacher, will celebrate his 89th birthday on May 22, and is still active musically. . . . Program for the Florentine May, May 4-June 14, includes **Spontini's Olimpia, Strauss'** Elektra, **Dallapiccola's** Il Prigioniero, **Prokofieff's** Chout, **Lully's** Armide, **Verdi's** Don Carlos, **Donizetti's** L'Elisir d'Amore, **Gluck's** Iphigenia in Aulis, and a program of short ballets by **Auric, Debussy, Honegger, Jolivet, Poulenc, Ravel** and **Sauguet. . . .**

The 21st annual Chicagoland Festival will be held in Soldier's Field on Aug. 19 under the general musical direction of **Henry Weber,** with **Dr. Edgar Nelson** in charge of choruses, and will again feature elaborate music contests with preliminaries in many parts of the country and finals in Chicago. . . . **RCA Victor** announced on April 12 that it would continue for the present to make records in three speeds, 45 and 33 1/3 r.p.m. as well as the old standard one of 78. . . .

Yehudi Menuhin opened his tour of Israel with a concert in Tel-Aviv on April 12. His sister **Hephzibah** flew from Australia to meet him; proceeds of his 12-day tour of the country will be devoted to local charities. Some criticism was voiced by a member of the Israeli Parliament of the fact that the violinist had championed the conductor **Furtwaengler. . . .**

Edward Johnson in his fifteen-year career as "Met" general manager presented a total of 1,800 performances of 71 operas—a fine and broadly representative repertoire being maintained despite hardships of depression and war. . . .

Elaine Malbin planed to Hollywood recently to make RCA-Victor Red Seal duet recordings with **Mario Lanza,** for which she was especially chosen by the company. . . .

Serge Koussevitzky will give a special concert in N. Y. for the benefit of the $168,000 memorial amphitheatre to be built in Ein Geb, Israel. . . . The N. Y. Drama Critics' three Awards this season included one to **Menotti's** musical drama, The Consul. . . .

The **Mozart Women's Choir** of Dresden and its conductor, **Werner Schuck,** recently asked for asylum in Western Germany and received it. . . .

A special prayer was offered on April 9 at Trinity Church in Manhattan by the **Rev. Donald H. Morse** for **Charles Augustus Barbier,** 75, who has sung with the choir there for 65 years, beginning at the age of 9. . . . **Maxwell Anderson,** who collaborated with the late **Kurt Weill** in several works, including Lost in the Stars, spoke at the latter's funeral in New City, N. Y., attended by many leaders in the world of the theatre and music. . . . The **Masque and Lyre Company** gave a **G. & S.** double bill of Cox and Box and Pirates of Penzance for patients in Goldwater Memorial Hospital on Welfare Island, N. Y. . . . **Robert Ross** has been named director of the 9-weeks' operetta season of the Houston, Tex., Lyric Theatre, opening June 19 in the Municipal Stadium there; **Jay Blackton** will conduct. . . .

The will of **Harry T. Burleigh,** Negro composer and baritone, has been contested in Bronx Surrogate's Court by his widow, son, grandson and niece. . . . **Hildegarde** sang for 300 sightless listeners at the Lighthouse of the N. Y. Ass'n. for the Blind on April 5. . . .

A new $350,000 structure for the **Ravinia Festival** is being built to take the place of the pavilion destroyed last year in a fire. . . .

Albert Einstein marked his 71st birthday recently by attending a concert of the Bach Aria Group at Princeton, N. J. . . . The Plymouth Rock, Mass., Center of Music and Drama will give three performances in August of **Florence Wickham's** opera, The Legend of Hex Mountain, for which the singer wrote both book and music. . . .

The **Scandinavian Symphony** of Detroit, conducted by **Eduard Werner,** gave the first program of its European tour in Copenhagen's largest concert hall on April 11 with success. . . .

Dr. Alfred Einstein was honored by Smith College with a three-day festival in which fellow faculty members and students performed a number of works the musicologist had himself unearthed after long neglect, as well as new music; he retires from his post as Neilson Professor this spring at Smith, to devote himself to making corrections for a reprint of 39 volumes of the works of Mozart. . . .

Robert Edmond Jones has been commissioned to design settings and costumes for a new production of **Wagner's** The Flying Dutchman, to be presented at the "Met" next season. . . .

The **American Music Conference** has cooperated in planning a story about high school students learning to play instruments, which appears in the June issue of the Daredevil Comics, expected to reach ten million youngsters. . . .

Dr. Karl Krueger, musical director of the American Arts Orchestra, left by air for Rio de Janeiro to lead six concerts, including in his programs the First Symphony by **Paul Creston,** the Afro-American Symphony by **William Grant Still,** and the Sinfonietta by **Lopatnikoff. . . .**

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NEW PUBLICATIONS IN REVIEW

Study Scores: Symphony No. II, by Roger Sessions; Medea, by Samuel Barber; The Seine at Night, by Virgil Thomson (G. Schirmer, Inc., $3.50, $3 and $3, respectively). The Sessions symphony, about 30 minutes in length, first performed by Monteux and the San Francisco Orchestra in 1947, is in four movements—Molto agitato, Allegretto : capriccioso, Espressivo, and Allegramente. It is dedicated to the memory of Franklin Delano Roosevelt. A powerful, intellectual, massive score, it is not easy listening, and is uncompromising in its adherence to its goals. Whether or not one grows to like it, though, it demands respect as an original piece of work. A fairly large orchestra is needed: piccolo, 2 flutes and oboes, English horn, 2 clarinets, bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (3 players), piano and the usual strings.

Samuel Barber's Medea calls for piccolo, 2 flutes and oboes, English horn, 2 clarinets and bassoons, 2 horns (an additional pair for large orchestra), 2 trumpets and trombones, timpani, harp, percussion (3 players), piano and strings. Duration is about 23 minutes. Medea originally was written as a dance score for Martha Graham and so used by her in her ballet Cave of the Heart (1946). Barber has divided his score into seven sections that suggest the action of the Greek tragedy from the time the characters appear until Medea commits mass murder. A knowledge of the Graham balletics is not necessary to appreciate the atmosphere and brooding quality that Barber conveys. His scoring is wonderfully precise, the workmanship secure and mature.

Thomson's work is scored for piccolo, 2 flutes and oboes, English horn, 2 clarinets, bass-clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets and trombones, tuba, percussion (2 players), 2 harps, and strings. Duration is about 8 minutes; it was first played in 1948 by Kurtz and the Kansas City Philharmonic. A less "modern" score than those the majority of Americans are writing today, The Seine at Night has taste, color and imagination, with some especially apt effects in the use of the brass, and an ending with two unsupported harps that dies away. There are some particularly effective flutter effects for the flutes.

For Two Pianos, Harp, Percussion and Narrator: Explanation of Metaphors, by Rene Leibowitz (Bomart Music Publications). Leibowitz is a leading French exponent of the twelve-tone system, though this does not appear to be pure Schoenberg technique. It is atonal, however, and filled with Schoenbergian devices, including use of "sprechstimme" by the narrator. The percussion calls for two players—one for suspended cymbal and bass drum with pedal, the other for triangle and tamtam. Some of the resulting tonal combinations, when balanced against harp, voice and the two pianos, are quite intriguing. The procedures, though, are probably more than the average listener will take in comfort. The title derives from a poem by Raymond Queneau, which is given, along with an English translation, in this edition. The poem matches the modernity of the music: "Far from time and from space, a man has gone astray, slender as is a hair, ample as is the dawn, with his nostrils that foam, and his two eyes revulsed, and his hands far outstretched to feel a décor of which there is no trace. . . ." The poem goes on to explain these metaphors, if explanation it is.

Modulation Text: The Art of Modulating, by Lucile Lawrence and Carlos Salzedo (G. Schirmer, Inc. $3.50). Carlos Salzedo and Lucile Lawrence, both eminent harpists, have arranged this text for harpists, pianists and organists. The contents include a table of intervals, general rules governing modulation, and then there are examples of modulating formulas for all the major and minor keys. The latter half of the volume contains various pieces for harp by Salzedo. With all due respect to the latter, the most pertinent part of the book is contained in the examples of modulation, which are brief, succinct and valuable.

For Wind Instruments: Sonata in D major, by Handel (Mercury Music Corp., $2.50). This is another in the series of The Mercury Wind Instrument Library, of which Richard Franko Goldman is general editor. The score of the present edition, the notes tell us, has been prepared from photostats of the autograph manuscript, and is being published for the first time. J. M. Coopersmith and Jan LaRue have edited it. The present scoring calls for two clarinets and horn, or three B flat clarinets. Handel originally conceived the work for two clarinets and a corno di caccia. There are four short movements—Ouverture, Larghetto, Andante allegro, and Allegro, all in Handel's vigorous style.

For Viola and Piano: Autumn Sketches, by Alan Richardson (Oxford University Press, $2.25). Richardson has divided his work into several sections. The first is a Lento maestoso, followed by Moderato con moto. Then follow Allegretto, Allegro deciso, Andante con moto, Lento moderato, Allegro energico, Allegro quasi presto, and Lento languido. The piece thus makes a suite, and the sketches, judging from their modal flavor, obviously are those of the English countryside. On the whole, the music is mellow and reflective, colored with skill, and composed with honesty. It makes a valid contribution to the viola repertory.

For Violin and Piano: First Sonata for Violin and Piano, by Jacques de Menasce (Edward B. Marks Music Corp. $2). Composed in 1940, this sonata exhibits the musicianly, if eclectic, nature

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Pierre Luboshutz and Genia Nemenoff with Bohuslav Martinu (r.), whose Concerto for Two Pianos they performed in March under Eugene Ormandy (second from right) and Philadelphia Orchestra. They will play it again with the same conductor and orchestra at the Worcester Festival in the fall. The summer schedule for Luboshutz and Nemenoff includes an appearance on July 23 at the Berkshire Music Festival in Mozart's Concerto for Two Pianos. (Photo—D. Richard Starile)

of de Menasce's style. A well-bred type of dissonance prevails, together with a touch of the French school and a neo-classic outlook. The first movement, after a short introduction, plunges into a fugal passage, and throughout the sonata there are contrapuntal aspects. The slow movement, an aria, leads directly into the final Allegro vivo, a sparkling movement interrupted by a Choral. Not easy to play, this work is a recital piece of no little merit.

For Clarinet and Piano: Serenade for Clarinet, by Thomas J. Filas (Robbins Music Corp. 75c). This short work is in one movement—an Allegretto grazioso (in G minor) with a central Trio (in E flat). It is a simple work of a salon nature, with some slightly chromatic harmonies. The solo clarinet is given most of the melodic work, with the piano taking care of the harmonic background.

For Brass Choir: Music for Brass Choir, by Wallingford Riegger (Mercury Music Corp. Study score $2). The scoring of this work calls for 10 trumpets in B flat, 10 trombones, 4 (or 8) horns in F, 2 tubas, tympani and cymbals. A minimum of 27 players is needed, though the composer prefers that the horn part be doubled if possible. Riegger has composed a work with a high dissonance ratio. The opening bar, for instance, has the ten trombones grouped in close formation on the following notes: E, F, F sharp, G, A, A flat, B, B flat and C—a mighty tone cluster. Amateurs might have trouble, unless the conductor is very skilled. As a representative example of modern music, though, and as an exercise in sonority, the work deserves careful study.

For Voice: Love in Her Eyes Sits Playing, by Handel. Three Irish Folk Songs, collected and arranged by Muriel and Douglas Dawn (both published by Novello). Handel's superb aria is in this edition prefaced by a bit of the preceding recitative. For tenor voice, it is in E flat, and is one of the loveliest pieces of vocal writing Handel ever created. A smooth voice which knows how to produce a sustained legato is necessary. The three Irish folk songs are named The Lark in the Clear Air, There's Nae a Thrush, and A Good Roarin' Fire. The keys are G major, A major and D major. All are charming songs, especially the second, which has melodic content of real distinction.

All Suddenly the Wind Comes Soft; and Night Song at Amalfi, both by H. Alexander Matthews. River Boy, by Charles Miller. (Elkan-Vogel Co., Inc., each 60c). All Suddenly the Wind Comes Soft is set to a poem by Rupert Brooke, the text of which concerns the coming of Spring: "All suddenly the wind comes soft And Spring the hawthorn quickens with buds of green. . ." An arpeggiated piano accompaniment suggests the wind. The key is F major, and the vocal line lies from middle C to high A. Night Song at Amalfi uses a poem by Sara Teasdale. Here the range is from the D above middle C to high A. The melodic line is direct, and the conservative harmonic structure is mildly chromatic. River Boy, which the composer calls a song from the lower Mississippi River Valley, has a range from middle C to F.

DOWN PUBLISHERS' ROW

Awards: Philip James, president of the Society for the Publication of American Music, has announced that the organization's awards have been presented to Marion Bauer for her Sonata for Viola and Piano, and to Ingolf Dahl for his Divertimento, also for Viola and Piano. . . . Another winner is James Adair. His Concerto da Camera for Harp, Flute and Strings won the 1950 Northern California Harpists' Association award. Irwin Heilner received honorable mention for his Suite for Harp and Orchestra. The 1951 awards will have a $50 prize for the best solo harp piece and a $50 prize for a work written for harp and one or more instruments. For information write Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley, Calif. The deadline for the competition is Jan. 1, 1951. . . . Max Schubel won the 1950-51 Felice Haubiel Scholarship.

Forum: Aaron Copland led the Fourth Forum - Discussion of the Institute of Contemporary American Composers at the Julius Hartt School of Music in Hartford on April 12. The program was devoted entirely to works by Copland.

Medley: Information from Peter F. Smith of Washington states that the Bruckner Mass in D minor, given recently at Columbia and believed to have been the first performance in America, was premiered in Chicago in 1900 under the direction of a conductor named Middelschulte. . . . The executive, professional and standard-educational offices of Music Publishers Holding Corp., and its member firms—Harms, Inc., Remick Music Corp., M. Witmark & Sons, Advanced Music Corp., and New World Music Corp.—are now located at 488 Madison Ave. . . . A collection of 2,000 scores formerly belonging to the late Ricardo Viñes, the Spanish pianist, are now displayed at Pierre Beres, Inc. . . . The manuscript on Debussy piano works written by the late E. Robert Schmitz will be published by Duell, Sloan & Pearce. The book, edited and designed by Merle Armitage, has a foreword by Virgil Thomson. . . . A program of works by T. Carl Whitmer was given at the Pennsylvania College for Women recently. R. K.

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BERNICE FROST SAYS...

Summer Practice

That there are several different opinions regarding the musical activities of piano students during the summer months is shown by the following letters:

A teacher from Texas asks: "Should pupils be advised to practice during the summer months when not having lessons? Several parents wish their children to practice regularly, but past experiences have proved that the pupils return to fall study with many careless habits in reading, fingering and rhythm. They have also become careless in their listening and do not even hear their many mistakes.

"It takes months to overcome these faults. Am I right in suggesting no practice for any of the pupils this summer? . . ."

An experienced teacher from Colorado writes: "Do you not think it is good training for the pupils to have regular study plans for the summer when there are no lessons? Should a piano teacher continue to teach throughout the summer? . . ."

From Maryland a teacher asks: "Many of my pupils go to the same summer resort each year. There is a piano instructor who spends her summers there, and I have been asked by the parents of these pupils if they should not have the children study with this teacher.

"I prefer that they do not—the teacher is not a competent one—but I hardly know what I should say to the parents. Can you suggest what I can do in this situation? . . ."

Some Suggestions

The Texas teacher can assign to those pupils who really wish to work some easy sight-reading repertoire. For those who will not follow through in their work, a complete rest from their music should be recommended.

The Colorado pupils can accomplish much if they follow a week-by-week outline given them by their teacher. Many pupils do not have their time filled in the summer weeks and are glad to practise and enjoy the responsibility of "being on their own."

Every teacher needs at least one month of rest or change from teaching. The pupils also need a rest, and all will profit by this in the fall season.

The Maryland teacher should tactfully tell the parents of her pupils that it is unwise to change teachers for such a short period of study, and suggest that she will outline work for each pupil if there is a desire for regular summer practice.

Pedal Studies

Will you list some pedal study books for the beginner and the intermediate piano student? K. C., CAL.

For beginning pedal study try First Pedal Studies by Diller-Quaile; Step on It, by Kasschau; and for Intermediate Grade, Pedal Studies by Pfeiffer (fine musical content) and Pedal Studies, Book 1, by Whiting. There are many other books, including those by Blake, Smith, Gaynor.

Unfinished Solos

What can be done with pupils who lose interest in their solos before they are completely finished, and thus have no piece to perform? We have done everything to increase the interest in each of the solos but have succeeded only in a small way. R. L., WASH.

There is probably a lack of general discipline in the students' application to all study—music and school alike. I suggest you give them all easier pieces, which can be finished in a shorter time. If these pupils express displeasure at the easier solos, they may be reminded that when they are willing to finish more difficult repertoire, it will be given to them.

Memorizes Too Quickly

What can one do with a pupil who memorizes so quickly that there is no reading experience in learning any of the repertoire? The sight reading is becoming a difficult process. R. W., OHIO.

While the memorizing is a satisfying asset, it must be well directed, as often this type of memory becomes insecure. The sight reading must be developed, and should be done at the lesson even to the neglect of other parts of the lesson plans. Arrange also for other pupils to play duets and, if possible, duos with this pupil. Continue to stress this as well as the development of the analytical memorizing.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

CROSSING THE DESERT, by G. F. Broadhead, 30c. Light grace notes and the key of A minor give this the effect of an Oriental procession. Grade 2. WILD FLOWERS IN THE WIND, 35c, and SKATERS IN THE MOONLIGHT, 40c, by Robert Syd Duncan. Both popular in appeal, with rhythm and easy swing to please young pupils. The right hand carries the melody throughout. Grade 3. BREATH OF SPRING, by Olive Dungan, and A FADED LOVE LETTER, by Ralph Federer, 35c each. Both of these tell a little story in tones, creating an illusion with a wistful gentleness. Each gracefully phrased. Grade 3 or 4. BROWN EYED DOLLY, by Beryl Joyner, and THE DRUM MAJOR, by Everett Stevens, 30c each. For beginners, with single notes in each hand and words in the 1st piece. Oliver Ditson Co., Bryn Mawr, Pa.

GATEWAY TO PIANO TECHNIC, arr. by Maxwell Eckstein, 75c. These are 25 studies, melodious in style, to carry technical advancement through grades 3 to 5. They are well chosen from standard etudes for the instrument, in logical and useful sequence. Carl Fischer, Inc., N. Y.

NOCTURNE MELANCHOLIQUE, by J. E. Pedreira, 60c. A recital piece for grade 5 by a prolific Latin-American composer. The harmonic structure is of the romantic period, with many chromatic changes and a plaintive melody in the right hand. Dedicated to Simon Barere. Edward B. Marks Corp., N. Y.

VALSE PHANTASIE, by Hans Barth, 60c. Subtitled "L'Arc-en-ciel," this is from the comic opera "Miriagia," making a brilliant transcription for the advanced player. The graceful arabesques and technical passages contribute to an effective show-piece. Axelrod Publications, Inc., Providence, R. I.

For Voice

SONGS OF DAY AND NIGHT, by Ann Elliott, and FLOWERS AND FAIRIES, by Percy M. Young, 75c each. Each a collection of short songs, one with 6 and the other 10, narrative in style and but 2 pages long. The first uses words to please the fancy of children and the songs are of simple musical structure, while the 2nd volume is more pretentious for singer and accompanist, although still dealing with youthful subjects in nature. Medium voice. Stainer & Bell, Ltd., London (Galaxy Music Corp., N. Y.).

Textbooks

DEVELOPING PRACTICAL MUSICIANSHIP, by Henry Melnik, $5.50. The various elements of music are explained in a thorough manner, yet presented in language which a layman or young student can grasp. The practical value of this text is proven by the final chapter which guides the pupil in writing a song. The William-Frederick Press, N. Y.

Instrumental

LITTLE SAL, by H. M. Shlimovitz, 40c. One page in length, this is a drum solo employing 6 rudiments. There are frequent dynamic shadings. THE WINDSOR MELODY, by Noel Gay, $1. This hymn-like melody has many instrumental settings, and is here arranged for violin. It has a majestic air, and ends with a brief cadenza. Mills Music, Inc., N. Y.

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Up and Down the Guild Keyboard

By Grace White

The four piano judges for the Hour of Music given at the Cosmopolitan Club are all members of the National Guild of Piano Teachers—Harold Henry, Edwin Hughes, Harold Morris and Frank Sheridan.

Pierre Monteux invited Robert Vetlesen to play the piano part of the Beethoven Choral-Fantasie with the San Francisco Symphony, April 30. Vera Osborne, soprano, and Mr. Vetlesen are making recordings for the San Francisco Public Library Collection and the final concert of the Brahms Cycle at the Academy will be trios played by Frank Houser, violin; Herman Reinberg, cello, and Robert Vetlesen, piano.

Judges Compositions

Dr. John Mokrejs in Hollywood judged 106 compositions for the Guild Composition Test this year. Thirteen states were represented. Mrs. S. Miller, of New York, who specializes in teaching handicapped children, sent in 21 compositions by her pupils. Winifred Buck, of East Orange, N. J., is chairman of the annual event.

A new Harold Morris composition, Suite for Strings, was played by San Antonio Symphony. The Austin Symphony played Dr. Morris' Dramatic Overture in celebration of his recent visit to his home state.

Rose Raymond works indefatigably for the success of the Young Musicians' concerts of the Associated Music Teachers League. One program is given at Times Hall and one at Town Hall annually, when children of all ages are heard. They are first passed on by a committee at Miss Raymond's home and given instruction in how to improve. Guild members appear frequently on the monthly programs of the League in Steinway Hall. A devoted piece of research was the presentation of Contemporary Composers by Miss Raymond, who played the compositions herself. She and her husband, Soloman Delson, will spend their summer in Europe.

Mme. Theodora Sturkow-Ryder, who now makes her home in Oakland, Cal., presented her Pastoral Fantasy of 14 compositions on the spring program of the San Francisco Musical Club.

Richard McClanahan, adjudicator for the Guild, is giving a series of lectures on keyboard harmony at Steinway Hall, and in June will give a course at Mt. Desert Island, Me.

Texas Team in Washington

The Texas two-piano team of Marian Douglas Martin and Grace Ward Lankford include among spring dates appearances at the Rivercrest Country Club, Harmony Club in Ft. Worth; Howard Payne College, Brownwood; Euterpean Club, Texas Christian University, and Texas Federation of Music Clubs Convention; the Phillips Gallery, Washington, D. C. (in June).

Members of the Washington Composers' Club—Dorothy Emery, Mary Howe, Eric Bovet, William Graves, Emerson Meyers, Deane Shure and LaSalle Spier—gave a program at the Phillips Gallery.

Former Guild Pupil Decorated

Philippa Schuyler, who entered Guild auditions at the age of four as a pupil of Arnetta Jones, is now touring the Caribbean cities. She played at the University of Havana, and the Haitian Exposition, and received a decoration from the President of the latter country.

Young pianists who are ambitious for careers would do well to study Mary Craig's article in the March 15 issue of the Musical Courier entitled With Single Mind. It is written for singers but is equally applicable to pianists.

Robert Del Giudice, pupil of Irma Correll, was chosen by his High School to be soloist with its orchestra in Westchester, N. Y.

Marcelita Kabayao, a very young pupil of Clarence Adler, will give a Town Hall recital, May 4. Marcelita has just been soloist with Leopold Prince's Orchestra at Museum of Natural History and with Leon Barzin's National Orchestral Association.

Charles Castleman, the little boy from the studio of Gladys Ondricek in Boston who wears his Guild medal on his tie whenever he plays, was soloist with the Melrose Orchestral Association, and at Philharmonic's Hour in Salem.

CAROL HALL, twelve-year-old pupil of Silvio Scionti, a winner of Guild cash prize, played an all-Bach recital as a feature of the Sixth Annual Bach Festival at Baylor University in Waco, Tex. While judging in Texas, Raissa Tselentis, who specializes in Bach in New York, suggested that the little girl be included in the Festival. Carol's mother was the pupil for whom Dr. Iri Allison started the National Guild, as told in Musical Courier of August, 1949.

Prizewinner

Dolores Weller, aged 17, a five-year National Guild pupil of Ethel McManus Shaver, recently won a contest of the Starring Kern County (California) Artists Series, with twenty-five competing. This entitles her to play with the Bakersfield Philharmonic Orchestra, May 8; she received a Baldwin piano presented by Fred Gutcher; Radio Station KERO gave her a radio-phonograph. The runners-up, Anita Lowenthal and Barbara Reese, are also Guild pupils of Mrs. Shaver.

Harold Owen played the Schumann Concerto with the Burbank Youth Orchestra, sponsored by the Optimist Club. He is a pupil of Frances Brumbaugh.

Margaret Fraser, formerly of New York, now of Atlanta, was the speaker for the Decatur Teachers Group at their spring meeting.

RICHARD WERDER, adjudicator and winner of National Guild Artist Diploma cash prize, will be soloist with Columbia University Teachers College Little Symphony, Dr. Ernest Harris conducting, in a Mozart concerto at Town Hall May 8. Mr. Werder, who has an M.A. from Columbia and is now finishing the work toward his doctorate, played in MacMillin Hall April 20 and recently in six states. All of his piano study has been with Guild members, James Reistrup, Olga Samaroff, and Raymond Burrows.

Richard Jones, pupil of Mrs. V. C. Thompson, won the instrumental appearance with the Middletown (Ohio) Civic Symphony Orchestra.

Carolyn Cooper, pupil of Shirley Adams, chairman of Berkeley, Cal., NGPT, was soloist with the Young People's Orchestra of Berkeley.

Mrs. V. C. Thompson's pupil, Richard Jones, for several years in Guild auditions, won the instrumental appearance with the Middletown, Ohio, Civic Symphony and will play in April.

Isadore Freeman is pianist of the Paterson Trio consisting of himself and Carl and Isabelle Wegman. This chamber ensemble is named for the town of its origin, Paterson, N. J.

Doris Allbee Humphrey speaks for the Music Study Club of Newark and the Oranges, April 5, on Your Studio and Mine.

Margaret Fraser, formerly of New York, now of Atlanta, was the speaker for the Decatur Teachers Group at their February meeting.

Donald Bolger is giving spring recitals at Hollins College and Radford College of Virginia.

Anne Slaight gave a recital at Barbizon Hall.

Laura Platt Brown, Guild Chairman at White Plains, N. Y., tried an interesting experiment. She took a vote at her recitals this season regarding the music the pupils play. An average of a year reveals that 50% of parents prefer classical and romantic works, but 90% of the children voted for classical and romantic and 10% for contemporaries.

Flying Saucer

The Angel Gabriel met Angel Michael on the Pathway of the Golden Cloud.

"What are these flying saucers the Earth is seeing? We do not have them filed in 'f' or 's'."

"Oh, those!" said Michael. "File in 'c'. We've been auditioning cymbal players for the orchestra to accompany the Heavenly Host, but they all lose their cymbals trying to get Down There to play on the Toscanini tour."

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SCHOOLS and STUDIOS

Adelphi College Music Workshop Issues Plans

GARDEN CITY, N. Y.—The Music Workshop of the Center of Creative Arts, Adelphi College, has been set up by its director, Leon Barzin, to offer a refreshing and enriching experience to music educators, music teachers, college students majoring in music, qualified high school students, young professional musicians, amateurs who play in community orchestras, etc. The Center has fostered Workshops in Dramatic Art, Sculpture and Painting. The Music Workship, July 5 to Aug. 15, is new this summer and is intended to be the beginning of a "Tanglewood on Long Island."

Students will have private lessons and group instruction on the instruments of their choice. In addition, there will be opportunity for group and ensemble playing with the instructors, and daily sessions under Mr. Barzin when students and faculty form the Adelphi Summer Orchestra.

Thirteen top men from major orchestras will serve on the faculty, including the members of the Carnegie String Quartet, William Nowinski and Leon Rudin, violins; George Morgulis, viola, and Avram Levin, cello. Mr. Nowinski is a first violin of the Philharmonic-Symphony Society of New York; Mr. Morgulis, solo viola of the Philharmonic and former member of the St. Louis Symphony. Mr. Levin, now solo cellist of the St. Louis Symphony, has played with the Cleveland Orchestra and taught at Eastman School. All have had extensive experience in chamber music. The Workshop will also have the services of John R. Barrows, former first horn of the Radio City Music Hall orchestra, and an arranger and composer. Other orchestral instruments will be represented by equally distinguished artists.

Associate director will be Gerald Warburg, cellist, founder of the Stradivarius Society, who, besides his administrative duties, will hold private and group classes in chamber music and the cello.

A Summer Music Festival will be conducted in conjunction with the Workshop, including five weekly concerts arranged for children by Mr. Barzin, with members of the Adelphi Orchestra. Units and combinations of the orchestra will give concerts, and residents of the community may attend. Concerts of the full orchestra will be given on the campus once a week. A special stageshell will be constructed and seating facilities for 2,000 people.

A special course in music appreciation will be offered the layman by Lawrence Rassmussen, chairman of the Adelphi Department of Music.

Mr. Warburg is chairman of the advisory committee for the Workshop and Festival, assisted by A. C. Goodyear, Mrs. George Auslander, Anthony Bliss, Mrs. W. R. Grace, Mrs. Edward F. Hutton, William Kielmann, Jessie Mann, and Mrs. Byron E. Van Raalte.

Schmitz School Summer Session

SAN FRANCISCO.—The Schmitz School Summer Master Session for pianists (performers and teachers) will be held July 7-Aug. 8 for the 31st consecutive summer at the Schmitz School of Piano. The session will be conducted by Germaine Schmitz, Monique and Jean Leduc, assisted by authorized teachers of the School. There will be classes in technique, interpretation, musicology applied to performance, applied technique, and chamber music. Four round tables will be held on editing standardization. Private instruction is available in piano and theory.

On July 7 the School will hold a scholarship contest, open to all students except assistants and authorized teachers. Awards will be made immediately on the basis of the presentation by the contestant of three major works in the classical, romantic and modern categories. First place gives the student full tuition to the technique, interpretation and musicology classes and one private lesson. Second and third places make available two part scholarships amounting to $50 each, applicable to tuition fees for the session.

Rosenthal Pupil Is Soloist

Susanne Kales, pianist, pupil of Hedwig Rosenthal, has been soloist twice with Judge Leopold Prince's City Amateur Symphony, appearing in the Schumann Concerto and the Mendelssohn Concerto in G minor. Mme. Rosenthal, widow of Moritz Rosenthal, was formerly music critic of the Vienna Zeit and Morgen, editor of her own Wiener Musikzeitung, instructor of master classes at the New Vienna Conservatory and master classes in Chicago and Toronto. A roster of her pupils includes Robert Goldsand, Poldi Mildner, Hilde Somer, Elly Kassman, Douglas Johnson, Hans Heidemann, Charles Rosen, Gertrude Rennert, Jean Hoerner, Donald Betts, Brigitte Dolores Loewy and Samuel Sanders, as well as several of Miss Kales' age and younger. The 16-year-old pianist is shown here with Franz Bibo, assistant conductor of the City Amateur Symphony. (Photo—Ashley Studio).

Vermont Conservatory Session

PLAINFIELD, VT.—The Vermont Conservatory of Music will hold a six weeks summer session on the campus of Goddard College here, July 1 to Aug. 12. The faculty includes Ernest Eniti, president of the Conservatory; Prof. Angela Weschler and Dr. Otto Herz of the New College of Music; Dr. Richard Stoehr, composer, former head of the theory departments of the Vienna Conservatory and Curtis Institute of Music; Dr. Kenneth Forbes, cellist and theorist; and Giulio Gari, tenor. Among the courses is one given by Prof. Weschler in which music teachers may learn by teaching.

$1000 Contest for Performers

WASHINGTON, D. C.—The Friday Morning Music Club Inc. announces a competition to be held in September, 1950, the winner to receive the "Friday Morning Music Club Foundation and Patrick Hayes" $1,000 award. Entrants must be music students who are American citizens and who have not reached their 25th birthday by Dec. 31, 1950. Each candidate will offer from memory 15 representative compositions from the classic, romantic and modern schools. Accompanists may be secured within the Friday Morning Music Club membership. Applications must be in the hands of the chairman by midnight of July 15 next. For application blanks and further information, address Kathryn Hill Rawls, chairman, 1950 Friday Morning Music Club Foundation Award, 1805 37th St., N.W., Washington 7, D. C.

Hans Barth Courses in South

Hans Barth on April 15 gave a harpsichord and piano recital, presented by the Music Teachers Association and for the benefit of the Jacksonville (Fla.) Teachers Association and the Fund of the MacDowell Colony. He also was heard in a piano program for the Friday Musical of Daytona Beach at the Sheraton-Plaza on April 14. The first two of Mr. Barth's seven refresher courses for teachers will be held in Birmingham, Ala., June 5 to 14, and at Duke University, Durham, N. C., June 19 to 28.

IMLG Children's Concert

The International Music Lovers Guild sponsored a Children's Easter Concert at Times Hall on April 15 under the direction of Frieda Rummler Fischer. Participants included the St. George Children's Orchestra, Olga von Olzen, conductor; Columbia Accordion Orchestra, led by Nino Pacchiana; Marlene Delman and Leslie Gardner, vocalists; Vincent Catanzaro, pianist; John Trach, trumpeter; and Harriet Lederman and Andrea Fields, dancers.

(*Other School News on page 34*)

Piano Education Courses — Repertoire Classes — Private Piano Instruction — will be given by

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WOMAN'S COLLEGE	**University of North Carolina, Greensboro, N. C.—June 5-16**
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JUILLIARD SUMMER SCHOOL of Music	**New York, N. Y.—July 3-Aug. 11**
	William Schuman, *President* — Robert Hufstader, *Director*
ST. MARY-OF-THE-WOODS COLLEGE	**Saint Mary-of-the-Woods, Ind.—July 22**
COLLEGE OF SAINT MARY-of-the-Wasatch	**Salt Lake City, Utah—Aug. 16-30**

Colorado College Plans Festival

QUARTET IN RESIDENCE at Colorado College for the summer of 1950. L. to r., Louis Persinger, Frank Costanzo, Luigi Silva, Ferenc Molnar. (Photo—Knutson Bowers)

COLORADO SPRINGS, COLO.—Colorado College will have an eight weeks' music festival this summer. Chamber music concerts are planned weekly, and among performers are Louis Persinger and Frank Costanzo, violinists; Ferenc Molnar, violist; Max Lanner and Joseph Bloch, pianists; and a string orchestra of forty pieces directed by Edgar Schenkman.

Events include a concert of new music by American composers who will visit the campus for the performance of their works. Among them are Virgil Thomson, whose new cello concerto will be played by Luigi Silva; Ellis Kohs, represented by a chamber concerto for viola with string nonet, dedicated to Ferenc Molnar, to be performed by Molnar assisted by artists from the faculty; Vincent Persichetti, who will perform his own piano sonata; Cecil Effinger of the University of Colorado, dedicating a new work to the Colorado College summer festival; Reuel Lahmer of the faculty of Colorado College, composer of a cycle of songs to be sung in first performance by Eugene Casselman.

A repetition of the Town Hall lectures on Parallels in Piano Music, with guest artists including Maxim Schapiro, Max Lanner, Willi Apel, John White, Harry McClure, will be held weekly under the leadership of Joseph Bloch of the Juilliard School of Music.

Colorado College continues to devote part of its summer to a festival of music of a contemporary composer who himself will be on the campus to teach and conduct his own works. This year Virgil Thomson, critic and composer, will be at the College for a month to hold seminars, lecture, and conduct. An all-Thomson program includes a concert performance of Four Saints in Three Acts under Mr. Thomson's baton.

Willi Apel will teach musicology for the eight weeks session, giving lectures on Bach during the five-day festival commemorating the anniversary of the death of Bach.

Ireyne Starikoff Pupils Heard

Ireyne Starikoff, pianist and teacher, director of the Debussy Music School, presented a group of her pupils in recital on March 18. Appearing were Harriet Felshman (nine years old), Judith Ganeles (eight), Claude Jonnard, Eva Palm, Martha Samalin. Miss Starikoff played Chopin numbers, and recorded music by Judith Ganeles was heard, and Lecuona's Malaguena for two pianos performed by Miss Starikoff and Arlene Fenichel. The April musicale of this studio was played by David Ganeles, Dolores and Sondra Samalin, Eleanore Eigen, Arlene Finichel and Betty Goldstein. The last concert is scheduled for May in Steinway Hall.

Dr. Graf for Curtis

Dr. Herbert Graf, stage director of the Metropolitan Opera, has been engaged as head of the opera department of the Curtis Institute of Music, beginning September, 1950.

SCHOOL NOTES

The Conservatory of Music, Lausanne, Switzerland, Alfred Pochon, director, announces an interpretation course in ten performances by Alfred Cortot, dedicated to the piano works of Schumann. The course will be given from Sept. 14 to 24.

Arved Kurtz, director of the New York College of Music, gave a violin recital at the Hunter College Playhouse on April 24, with Artur Balsam at the piano, and assisted by the WQXR String Quartet in the Chausson Concerto in D, op. 21, for violin, piano and string quartet. Mr. Kurtz also included his own Sonata for Violin and Piano.

Thaddeus Brys, cellist, with Jeanette Cojean at the piano, gave a recital on March 31 at the Mannes Music School; on April 3 Georgiana Bannister, soprano, was heard, accompanied by Otto Guth; and, April 5, the opera workshop offered operatic scenes and excerpts.

The Mannes Music School presented two recitals of twentieth century music on April 21 and 24, and piano recitals by Eileen Flissler (April 27), students of Frank Sheridan (April 28). Maria Kopulos, pianist, will be heard on May 5.

Eileen Doody, a singer from the studio of Clementine de Vere Sapio, is soprano soloist at St. Raymond's Church, New York. Miss Doody also appears frequently for clubs in programs including both grand opera and musical comedy numbers.

Betty Jean Hagen, violinist, who has been studying with Geza De Kresz at the Senior School of the Royal Conservatory of Toronto, was one of the winners of awards in the recent Naumburg competitions in New York. Prior to her stay at the Conservatory, Miss Hagen was a pupil of Clayton Hare of Calgary for three years.

Mu Phi Epsilon Plans Biennial

Plans are being completed for the 30th biennial Convention of Mu Phi Epsilon, National Music Sorority, which will be held June 27-July 1 at the Olympic Hotel in Seattle, Wash. Business and music delegates will gather from the 65 active chapters and 30 alumnae chapters throughout the country.

The musical programs include one by the music delegates of the alumnae chapters and another by the collegiate members of the active chapters. An all-American Music concert will feature compositions of members of the sorority. Mu Phi Epsilon encourages composition and research among its members by sponsoring an Original Composition Contest biennially and a Musicological Research Contest annually.

Delta Omicron Events

On April 16 Psi Chapter of Delta Omicron, located at the American Conservatory of Music in Chicago, sponsored a joint scholarship fund benefit concert by David Austin, baritone, and Stefan Bardas, pianist. On May 1 Zeta Epsilon Chapter presents Dianne Andrews, marimbist, and Enis Simonelli, soprano, in recital at the Fine Arts Building, Chicago, proceeds to go to the same cause.

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—Glenn Dillard Gunn, Washington Times-Herald, April 11, 1950

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